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New England Conservatory

UNDERGRADUATE

AND GRADUATE

ACADEMIC CATALOG

NINETEEN NINETY • NINETY ONE

NEW ENGLAND CONSERVATORY

OF MUSIC

ACADEMIC CALENDAR

Fall Semester, 1990

Residence Hall opens for entering International Students	Sunday, August 26
International Students Orientation	Sunday, August 26 Monday, August 27
Residence Hall opens for entering students	Tuesday, August 28
Studio instructor, ensemble, course auditions; Graduate Theory Competency Exams; theory placement exams for new undergrads; TOEFL exams for international students; counseling and registration for entering students	Wednesday, August 29– Saturday, September 1
Residence Hall opens for returning students	Sunday, September 2
Labor Day	Monday, September 3
First day of instruction	Tuesday, September 4
First day to add or drop courses	Tuesday, September 4
Registration for special students and late registration for returning students	Tuesday, September 4– Friday, September 7
Last day to add or drop courses	Monday, September 10
First day to withdraw from courses	Tuesday, September 11
Graduate History Comprehensive Examinations	Tuesday, September 11
Columbus Day Holiday	Monday, October 8
Advising and Registration for Spring Semester	Wednesday, October 17– Wednesday, November 14
Mid-semester warnings due in Dean's Office	Friday, October 26
Thanksgiving Holiday	Thursday, November 22 Friday, November 23
Last day to withdraw from courses	Monday, December 3
Last day of instruction	Monday, December 17
Final examinations	Tuesday, December 18– Thursday, December 20
Residence Hall closes at noon	Friday, December 21

Spring Semester, 1991

Residence Hall opens at noon	Sunday, January 6
First day of instruction	Monday, January 7
First day to add or drop courses	Monday, January 7
Registration for entering and special students/late registration for returning students	Monday, January 7– Friday, January 11
Last day to add or drop courses	Friday, January 11
First day to withdraw from courses	Monday, January 14
Graduate Music History Comprehensive Examinations	Tuesday, January 15 (7 p.m.)
Martin Luther King Holiday	Monday, January 21
Presidents' Holiday	Monday, February 18
Mid-semester warnings due in Dean's Office	Friday, March 1
FESTIVAL WEEK	Monday, March 4–
Regular classes on Monday only. Tuesday through Friday, no classes; rehearsals throughout day	Friday, March 8
Residence Hall closes at noon	Saturday, March 9
Spring Vacation	Monday, March 11– Friday, March 15
Residence Hall reopens at noon	Sunday, March 17
Graduate Music Theory Competency Examinations	Monday, March 25 (7 p.m.)
Advising and Registration for Fall Semester	Monday, April 1– Friday, April 19
Last day to withdraw from courses	Monday, April 15
Last day of classes	Monday, April 29
Final examinations	Tuesday, April 30– Friday, May 3
Pre-promotional period	Monday, May 6– Wednesday, May 8
Promotional evaluations	Thursday, May 9– Friday, May 10, and Monday, May 13– Wednesday, May 15
Commencement Concert rehearsals	Thursday, May 16– Saturday, May 18
Commencement Concert	Saturday, May 18
COMMENCEMENT	Sunday, May 19

This catalog was prepared July 1, 1990. The information herein is subject to change and amendment without notice. Further academic and admissions information is contained in the New England Conservatory Viewbook. Please contact the Office of Admissions for a copy of the Viewbook.

UNDERGRADUATE AND GRADUATE

ACADEMIC CATALOG

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UNDERGRADUATE ACADEMIC REGULATIONS AND INFORMATION

Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Dean of Academic Affairs, and the Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

Students are responsible for reading the catalog, understanding their degree patterns, and acquainting themselves with the current academic regulations found in the catalog and its supplements. The degree pattern for each major, described in the catalog, under which the student enters the Conservatory, determines the student's requirements for graduation. In case of course unavailability or irreconcilable scheduling problems, course equivalencies or substitutions will be granted at the discretion of the student's major department and with the concurrence of the Dean. Academic and other institutional regulations are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or their supplements.

A full list and description of Conservatory policies concerning academic regulations and student behavior is found in the Student Handbook. It is every student's responsibility to read and understand those policies.

Curricular Advising and Faculty Advising

The Dean coordinates the advising of all students.

Curricular Advising

The Dean's curricular advising staff provides academic counsel for all students enrolled in degree programs. Students seeking information or counsel on any matter regarding their programs of study should consult their curricular advisor.

Faculty Advising

Students' major studio instructors serve as faculty advisors. In some departments, department chairs or their designates serve in this capacity. Faculty advisors provide advice regarding students' career goals and the means of achieving these.

Registration

Registration at New England Conservatory of Music is an agreement between the student and the Conservatory to accept all rules and regulations set forth by the institution. Registration occurs twice a year, once in April for the fall semester, once in October for the spring semester. There is a third registration period at the beginning of the fall semester reserved for new students, students returning from inactive, and students registering late. Active students registering during the Late Registration period will be charged a Late Registration Fee.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charge. (Please see page 65, "Refunds & Tuition/Fees Adjustments.")

Students must register for all the degree requirements outlined in the Programs of Study, **including no-credit requirements such as promotionals and recitals.**

Students may not register for classes that require permission of the instructor without obtaining **written approval** from the instructor prior to registration. Students may not register for classes requiring an audition until they have been accepted into the class by audition.

Residency Requirement

Undergraduate students are required to be full-time (12 credit-hours per semester) for a minimum of six semesters. No students will be charged less than the full tuition amount for their particular degree or diploma program. Students may not complete their degree/diploma requirements in such a way that they are charged only partial tuition during their last semester of study. Exceptions will be made *only* for transfer students.

International Students

All students whose native language is not English who score below 500 on the TOEFL (Test of English as a Foreign Language) must take Intensive English (LARTS 113T/114T or LARTS 115T/116T). For details, students should talk with the International Student Advisor. Additional information can be found in the "International Student Handbook" which is available in the Dean's Office.

Attendance

Conservatory students may be excused from classes if they have a death in the family or documentation of an illness.

The Massachusetts Legislature has enacted and the Governor has signed into law Chapter 375, Acts of 1975, the following addition to Chapter 151C of the General Laws:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day

shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.

Outside professional commitments are not considered excusable absences.

The Student Handbook contains additional information on the attendance policy.

Student Classification

Enrolled: Students who are admitted into and initially registered for a degree/diploma program are ***enrolled.***

Active: Students who are enrolled in a degree/diploma program and who are currently registered are classified ***active.***

No Credit: Students who have completed all credit requirements for the degrees sought and are in the process of completing remaining requirements are classified as ***no credit.***

Inactive: Students who are enrolled in a degree/diploma program and who are not currently registered are classified as ***inactive.***

Withdrawn: Students who have indicated in writing their intent to discontinue in a degree/diploma program are classified as ***withdrawn.*** Students who transfer to another school are considered ***withdrawn.***

Suspended: Students who, for academic or disciplinary reasons, are removed from their degree/diploma program for one or more semesters are classified as ***suspended.***

Dismissed: Students who, for academic or disciplinary reasons, are removed from a degree/diploma program are classified as ***dismissed.***

Enrolled active students maintain their active status by registering at the regular registration period (October or April) for the next semester.

Enrolled active students failing to register in the regular registration period thereby indicate their intention not to return as active students for the next semester ***and thereby also forfeit their financial aid for the next semester.*** These students will be classified ***inactive.***

Enrolled inactive students who intend to return to active status must:

(1) indicate, in writing to the Dean's Office, their intent to return;
(2) either by audition or conference, satisfy the department in which they are majoring that they are prepared to resume studies in their major field;
(3) pay outstanding bills and tuition deposit;
(4) verify the status of their financial aid file; and
(5) register during regular registration periods (October and April).

Failure to fulfill the obligations above by the regular registration schedule will jeopardize financial aid status and forfeit priority registration.

Enrolled inactive students will remain in the inactive category until they register for the semester in which they plan to resume their studies as active students, or until they withdraw from their degree/diploma program.

A student who withdraws from a degree/diploma program must reapply to the Admissions Office to re-enter a degree program.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charges. (See page 65.)

Inactive/Withdraw Policy

(1) If a student goes inactive or withdraws from school at any time during a semester, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted.

(2) If a student goes inactive due to medical reasons, only after 12 weeks into the semester may he/she request grades or incompletes in all classes and studio. The decision to grant grades or incompletes is at the discretion of the instructors. In exceptional cases the grade "Incomplete" may be overruled by the Dean, in which case a "W" will be assigned. Otherwise, a "W" will be recorded on the transcript for each course.

(3) If New England Conservatory assigns inactive status to a student due to medical reasons after 12 class weeks of the semester, he/she may request incompletes in all classes and studio where he/she currently maintains a passing grade. Otherwise, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(4) If, in any of the above situations, a student chooses and is granted an Incomplete in a class, the designation "INC" will remain on the transcript. Incompletes must be made up by the end of the first two weeks of the semester in which the student returns to active status at the Conservatory. If the Incomplete deadline is not met, a grade of "F" will be assigned.

(5) Students returning to the Conservatory from inactive status must apply directly to the Dean's Office in writing. No reapplication through the Admissions Office is necessary. All grades previously earned in a degree program will be retained.

(6) Students returning to the Conservatory from withdrawn status should reapply directly through the Admissions Office. The student's previous academic record will be reviewed, after which all or some previously earned course credits and grades will be retained at the discretion of the Dean. The student may be asked to meet with the Dean as part of the return-to-active process.

Suspension/Dismissal Policy

(1) If a student is suspended or dismissed from New England Conservatory at any time during a semester due to disciplinary reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(2) If a student wishes to return to the Conservatory after having been suspended or dismissed from a degree/diploma program, a written request should be sent to the Dean's Office. The student will be required to meet with the Dean and the Department Chair before application for readmission will be considered.

(3) If a suspended or dismissed student is readmitted to the Conservatory, previously earned NEC course credits will be applied toward the degree/diploma only after careful review by the academic advisor and the appropriate faculty. Undergraduate Theory credits will be applied only after re-testing. Previously earned grades will not be calculated into the new CGPA. Previously earned studio credit will be granted based on the studio level determined by the readmission audition.

Student Class Year

Acceptable and systematic advancement includes passing a promotional evaluation each year for most majors. Promotionals are expected to take place after every two semesters of studio instruction. However, students may petition the Dean's Office to have their promotional deferred. **Deferrals may be granted only under exceptional circumstances, and the promotional may be deferred for only one semester.** Deferred promotionals are recorded permanently on the transcript with a grade of IP.

The class year of students is determined by a combination of the number of credits earned and the most recent promotional passed:

Degree	Credits	Promotional passed*
Bachelor of Music		
U1	0 - 27	N/A
U2	28 - 57	1st to 2nd year
U3	58 - 87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Double Degree		
T1	0 - 7	N/A
T2	8 - 15	1st to 2nd year
T3	16 - 23	2nd to 3rd year
T4	24 - 49	3rd to 4th year
T5	50+	N/A
Diploma in Music		
D1	0 - 23	N/A
D2	24 - 47	1st to 2nd year
D3	48+	2nd to 3rd year

* Not all majors require a promotional each year, but some may require another type of evaluation. Please see individual Programs of Study.

Course Changes

A course may be added or dropped within the first five school days of a semester. Dropped courses will not appear on the student's record. Students withdrawing from courses after the first five school days of a semester will receive a grade of W for that course on their academic record. Students may not withdraw from courses during the final two weeks of classes. Please see the Academic Calendar on page 1 for the last day to withdraw from courses. Students failing to complete the proper procedure for dropping or withdrawing from a course will receive a grade of F. **It is the responsibility of students to make sure their registrations accurately reflect their class schedules. Students may not add, drop or withdraw from studio, nor may they change the number of credits for which they are registered, without seeing their advisor.**

Transfer Credit

The Dean's Office reserves the right to award transfer credit. Academic credit earned at other accredited institutions prior to enrollment at New England Conservatory of Music is transferred to New England Conservatory degree programs as follows:

Studio Instruction is granted only to substantiate admissions audition placement in students' major performance areas.

Performance Ensemble is granted only to correlate with students' studio status. For example, transfers at the sophomore studio level are granted a maximum of two ensemble credits (i.e., one ensemble credit per semester).

Chamber Music requirements must be fulfilled at NEC by all performance majors except those violin, viola, and cello majors entering at the junior studio level, who will be granted a maximum of two credits.

Music Theory credit with a grade of C or better is transferred only after NEC placement testing which must be completed prior to beginning music theory courses at New England Conservatory of Music. Placement tests leading to advanced placement either at the beginning of study at NEC or during the course of study do not lead to the awarding of credit. Credit for courses from which a student is exempted by examination must be earned in higher level theory course offerings.

Music History credit with a grade of C or better is transferred routinely, provided that the historical content and scope of work so credited is comparable with similar courses at New England Conservatory of Music.

Liberal Arts credit with a grade of C or better is transferred routinely. However, it may not be used to fulfill New England Conservatory of Music's Core Courses requirement without approval from the department chair and the Dean.

Elective Credit courses completed with a grade of C or better at other accredited institutions prior to enrollment at New England Conservatory of Music and not otherwise transferred to our Conservatory degree program may be transferred as elective credit to NEC degree programs.

The amount of transfer credit awarded is determined by the end of a student's first semester at NEC and agreed upon in writing by the student requesting transfer credit. Transcripts must be received no later than August 15.

A student may transfer no more than one half of the total number of credits needed to earn a Bachelor's degree. Students accepted to the Diploma Program should petition through the Dean's Office for transfer credit.

Transfer credits are added to the total credits, but the grades for these credits are not averaged into the CGPA.

After transfer credits are established at the time of matriculation, the balance of credits required in each degree program must be attempted at New England Conservatory, or through NEC-sponsored cross-registration or NEC Summer School.

Additional information regarding transfer credit is available in the Dean's Office.

Credit by Examination: APP and CLEP

Students will receive credit from APP toward the baccalaureate degree provided they do not take courses which cover substantially the same material as that covered by the APP exams. The total number of credits that can be earned from APP is 12. Credit for APP exams must be transferred by the end of a student's freshman year at NEC. The CLEP exams may be taken any time during the student's four years at NEC.

Extramural Credit by Advanced Placement Program (APP)
New England Conservatory of Music accepts APP scores of 3 or better in general studies and appropriate elective courses.

Extramural Credit by College Level Examination Program (CLEP)
Acceptable CLEP scores may be used to fulfill language requirements in German and French. Credit, however, is not transferred; therefore, students must earn credit in liberal arts to fulfill the minimum number of credits required in liberal arts.

Additional information regarding APP and CLEP is available in the Dean's Office.

Auditing

Only matriculating students may audit a class. To audit a class, the student must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of the audited course will appear on the transcript with the notation, **AUD.** Credit will not be granted retroactively for a course in which a student has been registered as an auditor.

Special Students

Special students are non-matriculating students taking courses for credit. Special students may apply at the beginning of the fall or spring semester. They are accepted into classes only as space permits and with the permission of the instructor and the Dean. No degree or diploma award may be conferred on special students. Special students registered for studio on a string instrument are required to participate in ensemble. **For information and application, please contact the Office for Special Students.**

Grading System

Studio instruction, coursework:

Grade	Quality Points
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0
W	0
Inc.	0

Ensemble, chamber music, promotional evaluation:

P	Pass	0
U	Unsatisfactory	0
W	Withdrawal	0
IP	In Progress	0

Recital:

P	Pass	0
U	Unsatisfactory	0

No quality points are assigned for ensemble, chamber music, or any other course in which a grade of "P" is given. For recital, only grades of Pass are recorded on the transcript. The grade of "In Progress" remains permanently on the transcript only for promotionals.

Grade Point Averages
A grade point average (GPA) is calculated for each student at the end of each semester. A GPA is computed by first multiplying the credits for each course by the quality points for the grade received in that course. The sum of these products is then divided by the total number of credits attempted in the semester. Credits for courses in which a grade of P, INC, IP, or U is given are not used in the GPA computation. When an INC is replaced by a letter grade, the GPA is recalculated.

A cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits. Transfer credits are not included in the CGPA. NEC summer school grades which are applied to a degree program are computed the same as semester grades.

The designation Non-Degree (ND) after a grade signifies that the grade and the credit received will not apply toward the degree being sought at the Conservatory.

Grade Changes
A grade may be changed only to correct an error in calculation or recording. All grade changes must be approved by the Dean.

Petitions for grade changes must be submitted by the instructor to the Dean's Office, in writing, no later than the end of the semester following the semester in which the course was taken. (Example: a petition for a grade change for the fall semester must be submitted before the end of the spring semester.) No petitions for grade changes will be considered after that time.

Repeated Courses
Academic credit for a degree requirement may not be earned twice for the same course. Only the highest grade in repeated

courses is computed into the grade point average. However, all attempts are recorded and both grades remain on the transcript. Retaking a course in which an F has been received (and therefore no credit has been earned) is not considered "repeating" the course. The course must be taken again to earn required credit, but the original F remains in the grade point average and on the transcript.

Academic Standing

Dean's List

Students who complete a full-time load with a semester grade point average of 3.7 or better, no grade less than B or P and no grade of Incomplete or In Progress, are named to the Dean's List at the end of each semester. Students who are placed on the Dean's List are eligible to take one or two extra credits without incurring extra tuition. Students so qualified must petition for a tuition waiver through the Dean's Office.

Academic Probation, Suspension, and Dismissal

Academic probation is a procedure by which students are warned of deficiencies in their progress toward completion of degree requirements.

Students who are placed on academic probation as the result of one semester's unsatisfactory academic performance must return to satisfactory standing by the end of the succeeding semester at New England Conservatory. (Although grades earned in NEC Summer School are calculated into the CGPA, work done in Summer School will not remove a student from Academic Probation. If a student is placed on Academic Probation in the spring semester, he or she may not be removed from it until the end of the fall semester.) Failure to maintain good academic standing for two consecutive semesters will result in the loss of all financial aid the next semester at the Conservatory and is grounds for dismissal from a degree program.

Any of the following criteria will result in academic probation:

(1) a cumulative grade point average lower than 2.0;
(2) two or more grades of F received in one semester;
(3) receipt of a failing grade in a promotional.

A notation of Academic Probation will be permanently recorded on the transcript.

A student will be subject to dismissal from New England Conservatory if:

(1) he/she has been placed on academic probation for two consecutive semesters; or
(2) he/she has failed two consecutive promotional evaluations.

The case of every student subject to dismissal on the basis of the policy stated above will be reviewed by the Academic Probation Committee which will make a recommendation to the Dean. Recommendations may include suspension for one or more semesters. The Dean's decision in all cases is final. The Dean will decide if review of the dismissal policy is merited in any particular case.

Disciplinary Probation and Dismissal

Students whose behavior is considered detrimental to the well-being of other students or whose conduct is inconsistent with the expectations of New England Conservatory of Music may be placed on disciplinary probation by the Disciplinary Probation Committee. Serious or repeated offenses may be cause for a student's immediate suspension or dismissal.

Students who are placed on disciplinary probation during a semester may be retroactively denied all institutional aid for that semester, and are ineligible for institutional aid the following semester. Pending a review by the Disciplinary Probation Committee, recommendations will be made to the Financial Aid Office.

Academic Dishonesty

All students have an obligation to behave honorably and to respect ethical standards in carrying out their academic assignments. Academic dishonesty, such as cheating or plagiarism, will be reviewed by the Dean. The student may be subject to disciplinary probation and/or possible dismissal.

Graduation Requirements

All candidates for graduation must satisfy the following requirements. The Conservatory reserves the option to withhold the diploma if these requirements are not met in full:

(1) complete all prescribed degree requirements;
(2) achieve a cumulative grade point average of at least 2.0;
(3) remove all Incompletes and non-promotional IPs at least one month prior to graduation;
(4) meet all obligations, including the return of books, instruments, and choral music to their respective libraries;
(5) pay **all** outstanding fees, tuition, and fines;
(6) complete an exit interview with the Financial Aid Office;
(7) pay any delinquent emergency loans prior to graduation.

Note: Students on academic or disciplinary probation are ineligible to graduate until the terms of the probation are satisfactorily fulfilled.

Academic Records

Transcripts of a student's academic record will be sent, upon written request of the student, to those persons or organizations designated by the student. Student records will not be released outside the institution without prior written consent of the student. The college recognizes the rights of the student to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act, passed by the United States Congress in 1974. A copy of New England Conservatory's FERPA policy may be obtained from the Registrar's Office.

Transcripts are of two kinds:

Official: bearing the college seal and official signature of the Registrar. Transcripts are sent directly to the designated persons or organizations and will only be issued to the students in a sealed envelope, not to be opened prior to its delivery.

Unofficial: bearing the notation *Unofficial Transcript — not valid for transfer,* and issued to the students for their own use.

The first copy, official or unofficial, is free of charge. Please refer to the Fees Schedule for charge for subsequent copies. All requests must be addressed to the Registrar's Office in writing, signed and dated.

Transcripts will be withheld if a student's account is in arrears.

Promotionals and Graduation Recitals

Students may not drop or withdraw from a promotional without the written approval of the department chair and the Dean. Students who wish to defer a promotional must obtain a Promotional Deferral form from the Dean's Office. This form **must be approved prior to the scheduled promotional date.**

Students who wish to do their graduation recitals off campus must obtain written approval from their department chair and the Dean's Office. Some departments may require a tape of the recital to be forwarded to the department chair.

Independent Study

Appropriately qualified juniors and seniors with a minimum CGPA of 3.0 may pursue an Independent Study with the approval of the department chair and the Dean. The Independent Study is an opportunity for the student to explore an area of special interest; however, the chosen topic may not duplicate the content of any course currently offered at NEC, including studio instruction and Chamber Music. Independent Study credit may only be applied towards the fulfillment of liberal arts and elective credit requirements. Exceptions must be approved by the department chair.

A student may not earn more than 3 credits for an Independent Study, and may not earn more than a total of 6 credits in Independent Studies toward the 120 degree credits required.

Students should submit their Independent Study proposal prior to the semester in which the Independent Study is to be undertaken. The student must arrange with a faculty member to oversee the Independent Study. The student and faculty member are expected to meet three times during the semester.

Independent Studies are not permissible in the Music History department.

Incomplete Policy

Incompletes will be granted only to those students who are unable to complete course requirements as the result of illness (a doctor's note will be required) or death in the family. A grade of Incomplete will be assigned only with the approval of the Dean's Office. All incomplete courses must be completed within two weeks after the beginning of the succeeding semester of attendance; otherwise a failing grade will be recorded. Time limit exceptions are made for Incompletes in Studio Instruction. A grade of INC remains on the transcript permanently, along with the changed grade.

Cross-Registration

Courses at Simmons College and Tufts University

Reciprocal arrangements between New England Conservatory of Music, Simmons College and Tufts University allow students at one institution to select a limited number of courses at the other school which may be applied toward their respective degrees. These agreements do not apply to summer schools. Students must first receive permission from their own Dean, then from the Dean of the second institution.

Courses at Northeastern University

A reciprocal arrangement between New England Conservatory of Music and Northeastern University allows students at both institutions to select a limited number of courses at either school which may be applied toward their respective degrees. This agreement does not apply to summer schools. Students must first receive permission from the Dean of New England Conservatory, then from the Chairman of the Department of Music at Northeastern University.

Double Major

Enrolled undergraduates who are appropriately qualified may apply for Double Major status. The Double Major combines a performance major with one of the following: Music Education, Music History, and Theoretical Studies. The Double Major is normally extended over five full-time years and is approved and designed in consultation with the appropriate department chairs and the Dean. Appropriately qualified Music Education majors may apply for Double Major status only at the end of the sophomore year. The Double Major in Music Education and Performance requires a minimum of 160 credits.

A double major in two performance areas is unusual. Should permission be granted, additional tuition will be charged.

NEC/Tufts University Five-Year Double-Degree Program

Appropriately qualified students who wish to pursue degree studies with a double focus — one musical and the other non-musical — may choose the New England Conservatory-Tufts University Joint Double-Degree Program. A highly concentrated and rigorous five-year program, it combines studies in the liberal arts and musical disciplines, leading to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory. Tufts offers students in this combined program the opportunity to major in any area except professional degree programs in engineering, occupational therapy, and mental health.

Students in the program will meet all the degree requirements, including the foundation and distribution requirements as well as concentration recommendations, as stipulated by Tufts. Requirements for the Bachelor of Music degree include all music-related coursework as outlined in the individual program of study. Individual program schedules are flexible and are designed in consultation with the NEC/Tufts advisors at each institution.

If, in the course of the program, a student does not wish to continue in the five-year program, he or she may continue at either institution and complete the preferred degree program.

Students should follow instructions for, and complete entirely, the applications for admission to both New England Conservatory and Tufts University. Application fees must be paid to both institutions. Complete information on application procedures are available at the New England Conservatory Office of Admissions.

The Conservatory strongly recommends that freshmen in the double degree program reside in housing at Tufts University, which is located in Medford, Mass., just outside of Boston. Further information on dormitories, board charges, and Tufts student life is contained in the Tufts University Bulletin.

Tuition and fees for the double degree program are paid to Tufts, and awards of financial assistance and/or scholarships are made by Tufts.

Students transferring from other institutions normally are not accepted into this program. Students already enrolled at either of the participating schools, however, may seek advanced admission into the program by applying to the other institution. They are eligible to apply for Tufts aid, if they are not already receiving it, after one year.

Special Honors and Awards

George Whitefield Chadwick Medal

This medal is awarded annually to the senior undergraduate student whose entire Conservatory record of achievement has been distinguished by superior accomplishment in the candidate's major field, supplementary studies, extracurricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Pi Kappa Lambda

The New England Conservatory Chapter of Pi Kappa Lambda, the national music honor society, each year inducts a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, as well as personal qualifications necessary for success in the field.

Pi Kappa Lambda endeavors to stimulate high standards of musical achievement. One of its functions is to conduct an annual scholarship competition open to all returning juniors, seniors, graduate students, and Artist Diploma candidates.

Presidential Scholars

The Presidential Scholar award is New England Conservatory's most prized scholarship, recognizing exceptional performance ability and potential.

The Charlotte F. Rabb Presidential Scholars Fund
Scholarships awarded in alternate years.

The Richardson Presidential Scholars Fund
Scholarships awarded in alternate years beginning in 1990.

PROGRAMS OF STUDY

Bachelor of Music

The undergraduate curriculum described in this catalog represents a closely coordinated, innovative effort by the Music History, Music Theory, and Liberal Arts Departments. To provide greater emphasis on music studies in the freshman year, freshmen will study theory and the beginning of a music history sequence. Academic Skills, the only liberal arts course required during this first year, will draw from the theory and history courses for writing assignments. During the sophomore year, music history and theory and the humanities core courses will be closely coordinated to cover the eighteenth through twentieth centuries from each discipline's different perspective. During the final two years of study, students will have considerable latitude in the choice of elective courses in all three departments, as well as specialized courses they may wish to take. Such courses will build on the common knowledge and foundation from the first two years.

Degree programs may be pursued in the following majors:

Bassoon
Clarinet
Composition
Double Bass
Euphonium
Flute
French Horn
Guitar
Harp
Historical Performance
Jazz Studies
  Jazz Composition Concentration
  Jazz Performance Concentration
Music Education
  Instrumental Concentration
  Vocal Concentration
Music History
Oboe
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Third Stream Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Performance

Brass — *Credit Distribution*

Euphonium, French Horn, Trumpet, Trombone, Tuba

Studio Instruction in the Major 32
(PRCBR 100)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Chamber Music (CHM 120)* 2

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation each year (PRCBR 195, 295, 395).
(2) Pre-recital passed.
(3) Recital (PRCBR 499) in senior year.
* For Trombone majors, Chamber Music credit may be fulfilled by participation in Trombone Choir.

Composition — *Credit Distribution*

Studio Instruction in Composition 32
(CMP 100)

Composition: 20

Freshmen: CMP 131
Sophomores: THYU 411T-412T*
Juniors: CMP 453T-454T and THYG 515-516
Seniors: CMP 443T-444T

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble 4
(Usually CHOR 110, or other Ensemble
as assigned.)

Class Instruction 2
Instrumental/vocal from: ME 121, 132, 141-2, 151-2, 161-2, 241-2, 251-2, 261-2; PNO 130; VC 161-2, 261-2

Total credits 122

Additional Requirements
*** For THYU 411T, the prerequisite of THYU 208 is waived for sophomore CMP majors.**
(1) Students during their sophomore year will be required to present their work for review to the composition faculty (CMP 293). Plans for continuing work will be discussed and recommendations made in writing.
(2) A further review of the student's work may be required during junior and/or senior years (CMP 490).
(3) Chamber Music is not required, although participation as conductor, coach, performer, or observer is recommended.

Double Bass — *Credit Distribution*

Studio Instruction in the Major 32
(STR 100)

Strings 2
STR 130T (two semesters)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation (STR 195, 295, 395) each year.
(2) Recital (STR 499) in senior year.

Guitar — *Credit Distribution*

Studio Instruction in the Major 32
(STR 100)

Strings 4

STR 283T-284T (sophomore year)
STR 383T-384T (junior year)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2

INT 333-334 Career Skills (junior year)

Ensemble* 6

Chamber Music** 4

Electives 10

Total credits 120

Additional Requirements
(1) Promotional Evaluations (STR 195, 295, 395) each year.
(2) Recital (STR 499) in senior year.
* Four semesters Vocal Ensemble (CHOR 110) and two semesters of Guitar Ensemble (STR 110).
** May be fulfilled by either CHM 120 or STR 140T, by advisement.

Harp — *Credit Distribution*

Studio Instruction in the Major 32
(WW 100)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Chamber Music (CHM 120) 2

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluations (WW 195, 295, 395) each year.
(2) Recital (WW 499) in senior year.

Historical Performance — *Credit Distribution*

Studio Instruction in the Major 32
(HP 100)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 211-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Historical Performance Ensemble (HP 110) 8

Electives 16

Total credits 120

Additional Requirements
(1) Promotional Evaluations (HP 195, 295, 395) each year.
(2) Recital (HP 499) in senior year.

Jazz Studies — *Credit Distribution*

Studio Instruction in the Major 32
(JS 100)

Jazz Studies* 12

JS 368, 378, 455T, 473T-474T; 483T or TS 283T

Music Theory 20

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

MHST 117 and 408 or 438 (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (JS 110)** 8

Electives 10

Total Credits 120

Additional Requirements
(*1) Level in jazz theory and ear training determined by placement test. Students with deficient backgrounds are required to take JS 263-264.
(**2) Ensemble participation is not required of Jazz Composition majors. However, credits not earned in ensemble must be earned in elective credit.
(3) Promotional Evaluation (JS 195, 295, 395) each year for performance majors; in sophomore and senior years (JS 297, 497) for jazz composition majors.
(4) There will be a written exam included in the promotional between the sophomore and junior years. Both the written exam and the performance promotional must be passed in order to qualify for promotion to the junior year.
(5) Recital (JS 499) in senior year for performance majors.

Music Education — *Credit Distribution*

Music Education 29

ME 103-104, 111-112, 211-212, 221-222
332, 461-462, 421T (11 credits)

2 credits required, 4 credits recommended from
305-306
3 credits by advisement from
331, 333

4 credits by advisement from:
ME 121, 132, 141-142, 151-152, 161-162,
241-242, 251-252, 261-262

2 credits by advisement from
ME 413, 417

4 credits by advisement from
PNO 130; VC 161-162, 261-262

ME 463 or 466 by advisement

Conducting 2

2 credits required, 4 credits recommended by advisement
from CHOR 437T-438T, ORCH 465T-466T, WNDEN 487T-488T

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (should be taken in sequence)
117, 441 (12 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
LARTS 356, 358 (4 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (12 credits)
(includes one course relating music to other arts, by advisement)

Studio Instruction 32
Instrumental/vocal

Ensemble 7
(must include one semester of chorus)

Total credits 132

Additional Requirements
(1) Sophomore evaluation (ME 293).
(2) Senior evaluation (ME 493).
(3) Piano Proficiency examination.
(4) Promotional Evaluation each year in studio department.
(5) Students must present a recital through the studio department in the senior year, or two half recitals-one in the junior year, and one in the senior year. (ME 397, 497).
(6) A student must have senior standing in all required courses and studio instruction in order to practice teach.
(7) Vocal majors must fulfill Liberal Arts electives by taking one year of Italian (freshman year, LARTS 187-188) and one year of either German or French (LARTS 181-182 or LARTS 185-186). Vocal majors are also required to take Diction for Singers (VC 363T-364T), preferably in their junior year.
(8) Vocal majors must fulfill 28 credits in Liberal Arts.
(9) Students may not substitute independent study for any requirements.
(10) Percussion majors may substitute Drum Set Class (PRCBR 325-326) for one credit of minor instrument study.
(11) Students may take a proficiency exam in lieu of any or all minor instrument course(s) thereby freeing credits for electives.

Music History — *Credit Distribution*

Music History and Music Theory 58

Music History
MHST 111, 112, 211, 212 (8 credits)
(must be taken in sequence)

8-12 credits from:
Undergraduate Music History electives

Music Theory
THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)

THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Upper Level Music History and Music Theory Courses
MHST 535-635 (4 credits)*
(Prerequisite: Undergraduate History courses and Core Theory curriculum.)

8-12 credits from:
MHST 501, 502, 505, 506, 511, 512, 531, 532, 533, 534, 543, 544, 546, 551, 552 (See graduate catalog section for course descriptions.)
THYU 311, 312, 411T-412T, 413T-414T, 417T-418T

Liberal Arts 30

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Languages: 3 semesters of German and 2 semesters of French or Italian. (20 credits)**
Liberal Arts Elective (2 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Studio Instruction 16
Instrumental/vocal***

Ensemble 6

Electives 8

Total credits 120

Additional Requirements
(1) A portfolio of papers written and submitted during the course of the student's work at NEC must be presented to the department for review before graduation (MHST 497).
*Prerequisite or corequisite for enrollment in any upper level courses in musicology. To be taken in the junior or senior year.
**Requests for advanced standing in one of the required languages will be evaluated by the Dean and the Department Head. Foreign language requirements may be satisfied by courses at Tufts, Northeastern, or Simmons if conflicts arise in scheduling at the Conservatory.
***The 16 credits in studio instruction are to be spread equally over the 8 semesters of the undergraduate degree program. A change of instrument in the course of the program is possible, with the consent of the department.

Organ — *Credit Distribution*

Studio Instruction in the Major 32
(ORG 100)

Organ 6
ORG 413T-414T (2 credits)

4 credits from:
ORG 521-522, 527-528, 541, 542,
543-544, 571-572
(See Graduate Course Offerings for descriptions of the above courses.)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110) 4

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluations (ORG 195, 295, 395) each year.
(2) Short recital in junior year (ORG 397).
(3) Full recital (ORG 499) in senior year.

Percussion — *Credit Distribution*

Studio Instruction in the Major 32
(PRCBR 100)

Percussion 6

PRCBR 325T-326T
PRCBR 130T (four semesters)*

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble 8

Electives 10

Total credits 120

Additional Requirements
(1) Promotional Evaluation each year (PRCBR 195, 295, 395).
(2) Pre-recital passed.
(3) Recital (PRCBR 499) in senior year.
(4) *Should be taken in freshman and sophomore years.

Piano — *Credit Distribution*

Studio Instruction in the Major 32
(PNO 100)

Piano 5

PNO 347T-348T (3 credits) sophomore, junior or senior year
PNO 451T (2 credits)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110)* 6

Chamber Music 1
May be earned as follows:
— participation in Chamber Music (CHM 120);
— vocal or instrumental studio accompaniment (one semester);
— accompaniment of graduate recitals 1/2 credit per recital;
— piano ensemble by arrangement.

Electives 12

Total credits 120

Additional Requirements
(1) Promotional Evaluation each year (PNO 195, 295, 395).
(2) Recital (PNO 499) in senior year.

* In the junior year students may substitute Introduction to Accompanying Skills (ACMP 303T) (first semester) and Studio Accompanying (ACMP 411T) (second semester) for the junior year ensemble requirement.

Theoretical Studies *Credit Distribution*

Students may begin the Theoretical Studies Major only in the junior year. Those interested in the Major should consult with the Graduate Theoretical Studies Department Head, Mr. Cogan, prior to that time. Students must pass a second-to-third year promotional in their applied area as a prerequisite to entry into the Theoretical Studies major. The program for the major is individually designed by Mr. Cogan with the student, at the end of the candidate's sophomore year.

Major Studio Instruction in Theoretical Studies 8-16
(THYU 100. Junior Year optional. Senior Year required.)

Theoretical Studies 12
(undergraduate or graduate courses by advisement)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)

THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from:
THYU 303, 304, 305-306,
307-308, 311, 312, 314, 315, 316, 325, 326

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Studio Instruction 16-24
Instrumental/vocal

Ensemble 6

Electives 6

Total credits 120

Additional Requirements
(1) A folio of all work in theoretical studies undertaken in the junior year will be presented to the Faculty Committee in partial support of evaluation for promotion to the senior year in the Department of Theoretical Studies.
(2) An analytical or compositional project written during the course of the senior year must be submitted before graduation for approval by the Theoretical Studies Faculty Committee (THYU 498 or 499); also, a folio of work in theoretical studies undertaken in the junior and senior years must be submitted to the Faculty Committee.

Third Stream Studies *Credit Distribution*

Studio Instruction in instrument or voice 16

Studio Instruction in Third Stream Studies (TS 100) 16

Third Stream Studies 16
TS 181-182, 283T-284T, 385T-386T
487-488

Music Theory 20

THYU 101, 102 (6 credits)
THYU 107 (2 credits)

THYU 201, 202 or 205, 206 (6 credits)
THYU 207-208 (6 credits)

Music History 12

MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)

Undergraduate Music History electives (4 credits)

Liberal Arts 24

LARTS 111, 221-222 (6 credits)
A Cultural Distribution Course by advisement (2 credits)
Liberal Arts Electives (16 credits)

Interdepartmental Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (TS 110) 8

Electives 6

Total Credits 120

Additional Requirements
(1) Promotional evaluation (TS 195, 295, 395) each year. The student will submit two taped performance selections and a detailed paper outlining the year's progress and plans for the future.
(2) Recital (TS 499) in senior year.

Violin, Viola, Violoncello *Credit Distribution*

Studio Instruction in the Major (STR 100)	32
Music Theory	26
THYU 101-102 (6 credits) THYU 107 (2 credits)	
THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits)	
6 credits from: THYU 303, 304, 305-306, 307-308, 311, 312, 314, 315, 316, 325, 326	
Music History	12
MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence)	
Undergraduate Music History electives (4 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits) A Cultural Distribution Course by advisement (2 credits) Liberal Arts Electives (16 credits)	
Interdepartmental Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)	8
Chamber Music (CHM 120)	5
Electives	11
Total Credits	120

Additional Requirements
(1) Violin majors may perform on viola for one semester in Chamber Music and for one semester in Orchestra.
(2) One semester of viola class (STR 449T) is recommended for violin majors.
(3) Promotional Evaluation each year (STR 195, 295, 395)
(4) Recital (STR 499) in senior year.
(5) Part-time and special students registered for studio instruction are required to participate in ensemble.

Vocal Performance *Credit Distribution*

Studio Instruction in the Major	32
Voice VC 363T-364T (junior year)	4
Music Theory	26
THYU 101-102 (6 credits) THYU 107 (2 credits)	
THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits)	
6 credits from: THYU 303, 304, 305-306, 307-308, 311, 312, 314, 315, 316, 325, 326	
Music History	12
MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence)	
Undergraduate Music History electives (4 credits)	
Liberal Arts LARTS 111, 221-222 (6 credits) Liberal Arts Language Requirement: (24 credits)* LARTS 181-182 (freshman year) LARTS 185-186, 187-188	30
Interdepartmental Studies INT 333-334 Career Skills (junior year)	2
Ensemble (CHOR 110)	8
Electives	6
Total credits	120

Additional Requirements
(1)Vocal Performance majors must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(2) Promotional Evaluation each year (VC 195, 295, 395)
(3) Recital (VC 499) in senior year.
* Students who pass any or all of the language requirements by examination may take that part of the 24 credits in other Liberal Arts courses.

Woodwinds *Credit Distribution*

Flute, Oboe, Clarinet, Bassoon, Saxophone,

Studio Instruction in the Major (WW100)*	32
Music Theory	26
THYU 101-102 (6 credits) THYU 107 (2 credits)	
THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits)	
6 credits from: THYU 303, 304, 305-306, 307-308, 311, 312, 314, 315, 316, 325, 326	
Music History	12
MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence)	
Undergraduate Music History electives (4 credits)	

Liberal Arts	24
LARTS 111, 221-222 (6 credits) A Cultural Distribution Course by advisement (2 credits) Liberal Arts Electives (16 credits)	
Interdepartmental Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)	8
Chamber Music (CHM 120)	2
Electives	14
Total credits	120

Additional Requirements
(1) Promotional Evaluation each year (WW 195, 295, 395)
(2) Pre-recital passed.
(3) Recital (WW 499) in senior year.
(*4) Saxophone majors in their sophomore and junior years may elect to earn a maximum of 8 credits of studio in the Department of Jazz Studies (JS 100).

Undergraduate Diploma

The Undergraduate Diploma Program is a three-year sequence of musical studies designed by contract with the Diploma Committee, focusing on studio instruction in composition, instrumental or vocal performance, repertoire coaching, and tutorials. It includes appropriate ensemble and chamber music participation and classroom course work, terminating in the award of Undergraduate Diploma of New England Conservatory of Music

Diploma Requirements	*Credit Distribution*
Studio Instruction/Coaching/Tutorials	28-36
Course Work (including music theory, music history, languages,electives)	24-36
Ensemble	0-6
Chamber Music (CHM 120)	0-6
Total	72

Additional Requirements
(1) Promotional Evaluation (195, 295) each year.
(2) Recital (399).

Commonwealth of Massachusetts Teacher Certification Program

Certification is an option for students who already have an undergraduate degree in applied music, and want to become State certified. Generally, **certification only** takes four semesters to complete. The New England Conservatory transcript, together with the undergraduate transcript, must be submitted to the State.

Students in the certification program enroll as special students and must possess a bachelor's degree. The Chairman of the Music Education Department will assess the degree to determine if it is equivalent to the New England Conservatory Bachelor of Music. Any deficiencies in the bachelor's transcript must be addressed as part of the certification program. All certification courses are UNDERGRADUATE courses and MAY NOT BE USED AS ELECTIVES in a Master's Program. Independent Study MAY NOT be used to fulfill certification requirements. **All requirements must be completed by June 1994.**

Certificate Requirements	*Credit Distribution*
Music Ed Orientation*	2
Philosophy*	2
Methods 5-9*	3
Models of Music Learning*	2
Psychology of Life Cycle*	2
Methods N-4 or 10-12*	3
Minor Instruments**	4
Music for Special Learners	2
Testing/Measurement/Assessment	2
Student Teaching and Seminar	4
Music Ed Elective	2
Piano Proficiency***	0
Total	28

* Courses must be completed **before** Student Teaching. Other courses must be taken concurrently with Student Teaching.

**Students must demonstrate proficiency on minot instruments and may fulfill this requirement by passing an examination. Transcript will read "— Proficiency Passed."

***Students must pass a piano profiency exam. Deficiencies must be made up **prior** to student teaching.

STUDIO AND COURSE OFFERINGS

AND FACULTY BY DEPARTMENT

Not all courses listed on the following pages are offered each academic year. For complete and accurate information as to courses offered in any given academic year, please consult the current schedule of course offerings.

Where a course is prerequisite to another course, permission of the instructor must be obtained for a waiver of the prerequisite.

Department of Accompaniment

Decima, Garrett

Classroom Instruction

ACMP 303T — Introduction to Accompanying Skills
An introduction to the basic skills of vocal and instrumental accompanying: ensemble-playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. Placement in this course is by audition. **(1 credit) Decima**

ACMP 411T — Studio Accompaniment
Fifteen hours of accompanying at studio lessons. Prerequisite: ACMP 303T or ACMP 417T. **(1 credit) Garrett**

ACMP 417T — Advanced Accompanying Skills
Development of ACMP 303T. Placement by audition. **(2 credits) Garrett**

ACMP 418T— Advanced Accompanying Skills
Development of ACMP 417T. Prerequisite: ACMP 417T **(2 credits)**

Department of Chamber Music

Battisti, Bolter, Buswell, Carr, Cirillo, Drury, Eifert, Gibbons, Fine, Hanks, Heiss, Hodgkinson, Koff, Krasner, Lehner, Leisner, Lesser, Morrison, Radnofsky, Rosenblith, Ruggiero, Schlueter, F. Smith, R. Sullivan, Swallow, Trampler, Tyson, Walters, Webster, Wells, Wrzesien, Yeo, B. Zander, P. Zander

CHM 120 — **Chamber Music**
Please refer to page 33 for a description of the Chamber Music Program. **(1 credit)**

Classroom Instruction

CHM 427T — Performance of Chamber Music
Major works from the chamber repertoire, studied and coached in a master class format. Open by permission of the instructor. **(2 credits) (Not offered 90-91)**

CHM 428T — Performance of Chamber Music
Continuation of CHM 427T. **(2 credits) (Not offered 90-91)**

CHM 429T — Performance of Chamber Music
Continuation of CHM 428T. **(2 credits) (Not offered 90-91)**

CHM 430T — Performance of Chamber Music
Continuation of CHM 429T. **(2 credits) (Not offered 90-91)**

CHM 435T — Sonata and Lieder Repertoire
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified players of stringed instruments (except double bass), pianists, clarinetists, and singers. **(2 credits) B. Zander**

CHM 436T — Sonata and Lieder Repertoire
Development of CHM 435T. Prerequisite: CHM 435T. **(2 credits)**

Department of Choral Conducting

Brooks, Head

Classroom Instruction

CHOR 120 — Chamber Singers
For a description of this performance ensemble, please see page 34. May be taken for either elective credit or Ensemble credit. Students assigned to Chamber Singers should expect to be in both NEC Chorus and Chamber Singers. By permission of the instructor; in rare cases, students may be granted ensemble credit for participation in Chamber Singers alone. **(0 or 1 credit)**

CHOR 437T — Choral Conducting
Study of beat technique, repertoire for church choir, high school and college chorus; use of young voices in choral ensembles. **(2 credits) Brooks**

CHOR 438T — Choral Conducting
Development of CHOR 437T. Prerequisite: CHOR 437T. **(2 credits) Brooks**

Department of Composition

Peyton, Head; Berger, Ceely, Cogan, DiDomenica, Fletcher, Heiss, Lee, Maneri, McKinley

Studio Instruction (CMP 100)

Classroom Instruction

CMP 131 — Compositional Notation
Development of notational exactness, precision and professional quality. Computer use will be encouraged after the development of hand-eye coordination in notational concepts. The study of different editions and individual manuscripts will be encouraged. **(2 credits) McKinley**

CMP 293 — Sophomore Review

CMP 417T — Composition for Non-Majors
Intended for students who are not composition majors but who wish to pursue work in composition. **(Not offered 90-91) (2 credits)**

CMP 418T — Composition for Non-Majors
Development of CMP 417T. Prerequisite: CMP 417T. **(2 credits)**

CMP 443T — Instrumentation and Orchestration
Mechanical and acoustical properties of instruments. Writing for various instruments, instrumental groupings, and orchestration for large ensembles as well as for traditional orchestral groupings. Examples studied from the literature. Orchestral readings of students' work. **(2 credits) Peyton**

CMP 444T — Instrumentation and Orchestration
Development of CMP 443T. Prerequisite: CMP 443T. **(2 credits)**

CMP 453T — Electronic Music Composition
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. Required for composition majors. Permission of the instructor required for non-majors. **(2 credits) Ceely**

CMP 454T — Electronic Music Composition
Development of CMP 453T. Prerequisite: CMP 453T. **(2 credits)**

CMP 490 — Junior/Senior Review
(0 credits)

Department of Historical Performance

Gibbons, Head; Brauchli, Fitch, Holmgren, Jeppesen, Kaderavek, Krueger, Monahan, Pinkham, Porter, Rife, Stepner, Sullivan, Tyson

Graduate courses are open to undergraduate Historical Performance majors by permission of the Instructor and Department head.

Studio Instruction (HP 100)

Classroom Instruction

HP 413T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of questions of style. Weekly performances by participants and some outside reading. **(1 credit) Porter**

HP 414T — Elementary Thoroughbass
Development of HP 413T. Prerequisite: HP 413T. **(1 credit)**

HP 423T — Harpsichord Literature for Pianists
Survey of harpsichord literature from the sixteenth to the mid-eighteenth centuries. Special attention given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Field trips to the Museum of Fine Arts instrument collection to acquaint pianists with the sound and "feel" of antique harpsichords. Demonstrations and student performances supplemented by recordings. **(2 credits) Gibbons**

HP 447T — Issues in Historical Performance
This course is designed to help students understand different (and often conflicting) approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff and others, the course will survey the role of composer as performer and will progress to the role of performer as composer in the creation of the modern Baroque style. **(2 credits) Gibbons**

HP 448T — Issues in Historical Performance
Recordings will be used to trace the development of historical consciousness in performance from the beginning of this century to the present. Selected readings from influential works on performance practice will be used to help explain these developments. Parallels will be drawn between fashions in musical performance and those in contemporary composition and other arts. **(2 credits) Gibbons**

HP 463T — Classic Era Chamber Music Performance
Representative chamber works of the late eighteenth century.are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of and techniques for the original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth and twentieth century attitudes and approaches to the Classic Style are surveyed in writings and recordings. **(2 credits) Gibbons (Not offered 90-91)**

HP 464T — Classic Era Chamber Music Performance
Continuation of HP 463T. Prerequisite HP 463T. **(2 credits)**

HP 473T — Advanced Continuo Class
Figured and unfigured basses and study of contrasting styles of continuo practices in the early and late Baroque era. Required of harpsichord majors. By audition only. **(1 credit) Fitch (Not offered 90-91)**

HP 474T — Advanced Continuo Class
Development of HP 473T. Prerequisite: HP 473T. **(1 credit) Fitch**

HP 481T — Keyboard Instruments and Repertoire: Bach to Beethoven
(2 credits) Gibbons (Not offered 90-91)

HP 482T — Keyboard Instruments and Repertoire: Bach to Beethoven
Continuation of: HP 481T. **(2 credits) Gibbons**

HP 485T — Viol Consort
Basic technique of the instrument and exploration of the sixteenth- through eighteenth-century consort literature. The Conservatory has a limited number of instruments available for student use. **(2 credits) Jeppesen**

HP 486T — Viol Consort
Continuation of HP 385T. **(2 credits)**

Interdepartmental Studies

INT 333 — Career Skills
Lecture format with expert guest speakers brought in to discuss specialized areas. Topics to be covered include resource materials, job networks, auditions, entrepreneurial skills, agents, unions, contracts, and a survey of business practices related to the music profession. Three weeks of the semester will focus on specific career issues of individual majors. **(1 credit) Sullivan**

INT 334 — Career Skills
Small group format, focusing on a field experience. Each student or group of students will devise a job that does not currently exist and try to bring that job into existence. Plans and experiences will be shared with the group. Development of INT 333. Prerequisite: INT 333. **(1 credit) Sullivan**

INT 420 — Independent Pedagogy Practicum
Available to woodwind, string, brass, and guitar students (juniors, seniors). For students who wish a semester or more of practical pedagogical experience in their chosen instrumental field: assignment to a teacher in the Preparatory School; supervision in guided observation of lessons, actual teaching, conferences/feedback, choosing repertoire, assisting in coaching, general development of teaching skills, work with Preparatory School students; periodic educational philosophy/psychology seminars throughout each semester. **(1 credit) Stackhouse**

INT 425T— Health Education for Musicians
Discusses the early identification, prevention and treatment of injuries common to musicans, and functional anatomy and its relationship to musical technique. Therapeutic exercises for warm-up, strengthening and increasing flexibility are offered as general guidelines and for specific instruments. **(1 credit) Norris**

INT 440 — Internship in Arts Management
Hands-on experience in Arts Management through a variety of sponsoring organizations. Permission of instructor required. **(1 credit) (Not offered 90-91)**

Department of Jazz Studies

Netsky, Head; Allen, Banacos, Boettger, Buda, Cowan, Eade, Garzone, Giuffre, Goodrick, Holland, Lockwood, Longstreth, Maneri, Manson, McKinley, McNeil, Moses, Roos, Russell, Schwendener, Stepton

Studio Instruction (JS 100)

Classroom Instruction

JS 263 — Introduction to Jazz Theory and Ear Training
Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and ear-training as determined by placement tests during Orientation. **(1 credit) Netsky**

JS 264 — Introduction to Jazz Theory and Ear Training
Basic harmonic transcription and improvisation. Prerequisite: JS 263. **(1 credit)**

JS 368 — Jazz Repertoire
Advanced study, memorization and performance of standard jazz repertoire. Prerequisite: JS 378 **(2 credits) McNeil**

JS 378 — Jazz Theory
Study and aural recognition of Jazz vocabulary, including chord progressions, tune construction, solo construction, appropriate use of all chord/scale types. Open to non-majors by permission. Prerequisite: JS 483T or TS 283T or by placement exam. **(2 credits) McNeil**

JS 425T — Rhythm Practice
Study of rhythm and the functions of the laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students will be expected to become proficient in playing the studies and identifying rhythms from dictation and other sources. **(1 credit) Holland**

JS 455T — Lydian Chromatic Concept of Tonal Organization
Introduction to the theoretical concepts formulated by George Russell; analysis of jazz and non-jazz compositions. Prerequisite: JS 378. **(2 credits) Schwendener**

JS 456T — Lydian Chromatic Concept of Tonal Organization
Development of JS 455T. Prerequisite: JS 455T. **(2 credits) Russell**

JS 457T — Advanced Lydian Chromatic Concept of Tonal Organization
Analysis of twentieth-century compositional techniques for the jazz composer; development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: JS 456T. **(2 credits) Schwendener**

JS 458T— Advanced Lydian Chromatic Concept of Tonal Organization
Development of JS 457T. Prerequisite: JS 457T. **(2 credits) Russell**

JS 473T— Arranging I
Orchestration and instrumentation; analysis of works from the jazz repertoire. Prerequisite: JS 378. **(2 credits) Longstreth**

JS 474T — Arranging I
Development of JS 473T. Prerequisite: JS 473T. **(2 credits)**

JS 475T — Arranging II
Arranging for 17-piece jazz band or commercial band. Melodic analysis and basic voicing techniques for 8 brass, 5 saxophones, 4 rhythm. Basic chord progressions. Prerequisite: JS 474T. **(2 credits) Longstreth**

JS 476T — Arranging II
Continuation of JS 475T. Prerequisite: JS 475T. **(2 credits) Longstreth**

JS 483T— Jazz Ear-Training
The understanding of melodic line through the study of direction, function, and purpose. The identification of tensions on chord changes and the ability to construct melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing with transcribed solos off the record. **(2 credits) Garzone**

Department of Liberal Arts

McPherson, Head; Chandler, Dash, Joshel, Klein, Renaud, Reutlinger, Yona, Kambouris

The offerings of the Liberal Arts department are structured around core courses in the humanities, and are designed to be taken simultaneously with the Music History Sequence II & III in the sophomore year. They exemplify one of the main goals of liberal arts courses at the Conservatory: to provide the cultural, social, intellectual, and political context from which music comes. Liberal Arts courses also provide opportunities to study in the major academic disciplines, to begin to understand the problems and issues that each discipline addresses and how it

does so. The curriculum offers a broad range of courses, many combining two academic disciplines; there are opportunities to go into depth in a number of fields. Another function of the Liberal Arts courses is to ensure that students reach college-level proficiency in the essential skills of writing, thinking, and critical reading. Finally, the Liberal Arts provide courses in the main languages of music: Italian, French, and German.

The Liberal Arts Department also oversees the Intensive English and English as a Second Language programs. Students should see the International Student Handbook for more information.

All students must take the following courses:

Freshman Year

LARTS 111 Academic Skills (2 credits)

Either:
LARTS 121 Freshman Seminar (2 credits) — May only be taken first semester of the freshman year. (Not required of voice majors).

Or:
LARTS 291 Visual Arts (2 credits) — May be taken any year. (Not required of voice majors.)

Sophomore Year

LARTS 221, 222 Humanities Core (4 credits)

Liberal Arts Electives

Liberal Arts electives may be taken after a student has satisfactorily completed Academic Skills (LARTS 111). **(2 credits)**

Classroom Instruction

LARTS 111 — Academic Skills
Instruction in writing, close reading, critical thinking.
(2 credits) Joshel, Klein, McPherson

LARTS 112 — Academic Skills
Continuation of LARTS 111. May be taken as a Liberal Arts elective or by advisement. **(2 credits) Joshel, Klein, McPherson**

LARTS 113T/114T — Intensive English I
LARTS 115T/116T — Intensive English II
Practices vocabulary and grammar, reading and listening comprension to prepare students for TOEFL exam. **(8 [non-degree] credits) Alcalay, Chandler, Kambouris**

LARTS 117/118 — Academic Skills
Continuation of LARTS 111/112. Enrollment by advisement of department chair only. Prerequisite: LARTS 111/112.
(2 credits)

LARTS 121 — Freshman Seminar
Seminars focused on the lives of artists and their relation to society. A variety of readings, biographies, visual arts, film and literature address the changing role of the artist in the nineteenth and twentieth centuries. Themes focus on the artist as hero, rebel, prophet, and philosopher set in the context of avant garde movements in Vienna, Paris, and New York. **(2 credits) Klein, McPherson**

LARTS 137T — English as a Second Language I
Speaking and writing practice, listening comprehension, selected grammar and usage exercises. **(2 credits) Chandler**

LARTS 138T — English as a Second Language I
Uses American history and culture as texts for reading and listening comprehension. Development of study skills such as notetaking, outlining, and skimming; discussion and writing.
(2 credits) Chandler

LARTS 181 — Introduction to Spoken German I
Hearing and speaking practice and writing skills develop a knowledge of basic grammatical structures. The course is designed to meet the needs of students who need a thorough command of the language for the reading of fiction or expository prose, or for study in Germany. **(4 credits) Reutlinger**

LARTS 182 — Introduction to Spoken German II
Continues instruction in basic grammatical structures and adds selected texts for group and individual study.
Prerequisite: LARTS 181. **(4 credits) Reutlinger**

LARTS 185 — French I
Introduces students to the aural/oral and reading/writing skills in French. From the beginning, students learn to use the spoken language and work on good pronunciation while developing listening comprehension, reading and writing abilities. Class supplemented by required laboratory work.
(4 credits) Renaud

LARTS 186 — French II
Continuation of LARTS 185. Prerequisite: LARTS 185.
(4 credits)

LARTS 187 — Italian I
Beginning course combining intensive work in oral expression with study of grammar, and introductory readings. **(4 credits) Yona**

LARTS 188 — Italian II
Continuation of LARTS 187. Prerequisite: LARTS 187.
(4 credits)

LARTS 221 — Core Course, Humanities I
Focuses on great texts in Western culture and on basic methods of the humanities. **(4 credits) Joshel**

LARTS 222 — Core Course, Humanities II
Continuation of LARTS 221. Prerequisite: LARTS 221.
(2 credits) McPherson

LARTS 237T — English as a Second Language II
Uses autobiography to increase the fluency of reading and writing. Students will write their own autobiography and a review of an autobiography they have read. **(2 credits) Chandler**

LARTS 238T — English as a Second Language II
Focus is on the biographical book *Mozart* by Marcia Davenport and the film "Amadeus." Students will read and then write a summary biography on Mozart. They will then watch "Amadeus" and write a paper comparing the two versions of Mozart's life. **(2 credits) Chandler**

LARTS 244 — Medieval and Renaissance Culture
Surveys the art, literature, and social rituals of Europe from 1000 to 1600; examines the social organization and cultural production of church, court, manor, and city-state. The course also covers the artistic and social context for music and

musicians in the Middle Ages, Renaissance, and Reformation, which will make it especially useful for those enrolled in Music History Sequence I. **(2 credits) Joshel (Not offered 90-91)**

LARTS 281 — German III (Intensive)
Study of advanced grammar and reading of annotated texts of moderate difficulty in literature, music history and musicology. **(4 credits) Reutlinger**

LARTS 282 — German IV: The German "Novelle" from 1830-1890
Designed to provide practice in reading advanced German and introduce students to the literary movements of Romanticism, Realism, and Naturalism. Critical reading of Novellen by Ludwig Tieck, Theodor Storm, Gottfried Keller and Gerhardt Hauptmann will demonstrate the development of the genre in nineteenth-century German literature. **(4 credits) Reutlinger (Not offered 90-91)**

LARTS 284 — German IV: The Age of Goethe
The course focuses on the concepts of "man" and of the literary hero in eighteenth- and nineteenth-century German literature. **(4 credits) Reutlinger (Not offered 90-91)**

LARTS 291 — Visual Arts I
A combination of art criticism and studio. Begins with Picasso and covers the major art movements to the present including Cubism, Surrealism, Abstract Expression, Pop, Neo-Expressionism. To supplement their understanding of the work of major artists of these periods, students will work in collage and mixed media in studio assignments. **(2 credits) Dash**

LARTS 292 — Art History: The Impressionists
This course will focus on the uniqueness of Impressionism—the painting of capricious light and palpable atmosphere and its prophetic modernity. It will explore images of city and country life, societal motives and the dual impulse toward subjectivism and abstraction. Students will read and discuss contemporary theory and criticism as well as critique weekly studio art assignments. **(2 credits) Dash**

LARTS 319 — Europe in the Nineteenth Century
A study of Europe from the French Revolution to the First World War. The class will discuss the development of revolutionary politics, the nation state, the rise of European nationalism, the development of popular republics, the social and cultural impact of industrialism, imperialism, and the conflict of Great Powers that led to the Great War. **(2 credits) Klein (Not offered 90-91)**

LARTS 321 — Archetypes: Don Juan
The course looks at different presentations of Don Juan in myth and music, beginning with the popular tradition in the seventeenth century and ending with modern cinema. Special attention will be given to Mozart's *Don Giovanni* and the readings of Mozart's version of the legend in the nineteenth and twentieth centuries. **(2 credits) Joshel (Not offered 90-91)**

LARTS 322 — Women, Myth and Culture
Examines the mythic figures of Eve, Cassandra, Little Red Riding Hood, Justine, Alice in Wonderland, and Marilyn Monroe in their cultural and historical contexts. We discuss how the current retelling of well-known stories about these women changes the contents of the myth. **(2 credits) Joshel (Not offered 90-91)**

LARTS 325 — Shakespeare
Discussion and analysis of Shakespeare's tragedies *Hamlet, King Lear, Othello,* and *Macbeth.* Examination of these plays as drama, poetry, film, and, where appropriate, opera. **(2 credits) McPherson**

LARTS 326 — Women and Literature
We examine the writing of Afro-American, Asian American, and Latin American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. **(2 credits) Joshel (Not offered 90-91)**

LARTS 327 — Revolutions
Major changes and struggles in society, politics, work, thought, art and science, over the past two centuries, that created the modern world. **(2 credits) Klein (Not offered 90-91)**

LARTS 337 — Music, Society and Politics
The connections between music and the social, political and intellectual milieu in which it was created. The focus will be on various composers and single works, including Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, Weill. **(2 credits) McPherson (Not offered 90-91)**

LARTS 338 — Darwin, Marx, and Freud
Traces the larger impact on our time of these seminal thinkers. The course emphasizes the general principles of their theories by reading original works and interpretations, and by analyzing the general influences and criticisms of these theories. **(2 credits) McPherson (Not offered 90-91)**

LARTS 342 — Post-War World
A study of national and international politics since World War II. The course explores such issues as American power and Soviet hegemony; poverty, nationalism and revolutions in the Third World; the emergence of Japan and China; conflict in the Middle East; the rise and fall of OPEC; and the problems of nuclear proliferation, the arms race, and international terrorism. **(2 credits) Klein**

LARTS 347 — British Literature Since 1800
Reading and analysis of the works of individual poets and novelists within the tradition of English literature will develop an understanding of the methods and techniques of literary creation, the relationship between the writer and literary tradition, the aesthetic ambitions of the individuals and their roles as artistic creators. Works by Wordsworth, Charlotte Bronte, Tennyson, T. S. Eliot, Sylvia Plath, and others will be discussed. **(2 credits) Klein**

LARTS 348 — American Literature Since the Civil War
Reading and analysis of representative works from American literature since 1861, using authors such as Melville, Emily Dickinson, Hemingway, Langston Hughes, Toni Morrison, and others to understand the central themes of that literature and its impact on the American society. **(2 credits) Klein**

LARTS 356 — Problems in Philosophy
Examines some of the perennial problems of philosophy as they relate to education, aesthetics, human nature, good and evil, moral development, faith, choice, and justice. **(2 credits) McPherson**

LARTS 358 — Psychology of Life Cycle
Covers the life cycle from infancy to death with a focus on the cognitive, language, and moral development theories of Piaget, Perry, and Kohlberg. The course also examines the development of musical intelligence and creativity. **(2 credits) Chandler**

LARTS 363 — Film Studies I
The course examines the ways of seeing and the forms of representation in film; examines the viewer's engagement in the visual image and narrative; and sets out critical perspectives for viewing films. **(2 credits) Joshel (Not offered 89-90)**

LARTS 364 — Film Studies II
Focuses on European art films from the twenties to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German New Cinema, and selected Italian films. Prerequisite: LARTS 363 — Film Studies I. **(2 credits) Joshel (Offered Fall 90 only)**

LARTS 368 — Science and Social Values
Studies the social impact of contemporary science, including such problems as nuclear technology, new theories in astronomy, genetic engineering, and evolution and extinction. **(2 credits) Klein**

LARTS 415 — Problems in Political Economy
A study of contempory economic theory and practice, including international finance and development, financing the arts, and the impact of Wall Street on industrial development here and abroad. **(2 credits) Klein (Not offered 90-91)**

LARTS 416 — China and Japan
Survey of the literature, art, philosophy, politics and society of China and Japan in the twentieth century. **(2 credits) Klein**

LARTS 417 — Europe in the Twentieth Century
A study of Europe from the First World War to the present. The class will discuss the rise of militarist, fascist, and communist challenges to democracy; the impact of the world Depression on the political and social character of Europe; the new wave of racial anti-Semitism; the diplomacy of "appeasement" and the loss of world power after 1945. **(2 credits) Klein (Not offered 90-91)**

LARTS 421 — Holocaust
The politics of extermination in the twentieth century. The class will use historical case studies, literature, film, music, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. **(2 credits) Klein**

LARTS 442 — The American Century
A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the1960s and the development of contemporary American literature, art, and music. **(2 credits) Klein (Not offered 90-91)**

LARTS 467 — Modernism
An examination of the modernist movement with a focus on works that express particular aspects of modernism drawn from literature, film, psychology, visual arts, and music. **(2 credits) McPherson (Not offered 90-91)**

LARTS 469 — Human Nature
An examination of the problem of human nature as it has been expressed in religion, philosophy, and science with a particular focus on moral life and values. Authors and works include the Bible, Aristotle, Rousseau, Bentham, and Sartre **(2 credits) McPherson (Not offered 90-91)**

Department of Music Education

Abrahams, Head; Battisti, Davidson, Kennedy, Leonard, Parker, Riley, Scripp, Sullivan, Walters

Under special circumstances, and with the approval of the chairman of the music education department, a matriculated New England Conservatory student in a major other than music education may take music education courses to qualify for **Commonwealth of Massachusetts Teacher Certification**. Qualified special students may also apply. This program of permanent certification is only available through June 1994. For a description of this program, please see page 17. Further details and requirements may be obtained from the Music Education Office.

Classroom Instruction

ME 103 — Music Education Orientation
Designed to expose the new student to the opportunities and challenges of music education: lectures, demonstrations, and observations. Students must complete 10 hours of observation in the public schools as a requirement of this course. **(1 credit) Battisti**

ME 104 — Music Education Orientation
Development of ME 103. Students must complete 10 hours of observation in the public schools as a requirement of this course. Prerequisite: ME 103. **(1 credit)**

ME 111 — Music Education Laboratory
A laboratory for all music education students for teaching model and demonstration lessons in conjunction with the methods classes. Attendance is required of all students seeking teacher certification. **(0 credit) Kennedy**

ME 112 — Music Education Laboratory
Development of ME 111. Prerequisite: ME 111. **(0 credit) Riley**

ME 121 — Guitar Class
Required of all music education majors. **(1 credit) Sullivan (Not offered 91-92)**

ME 132 — Percussion Class
Rudiments of percussion techniques. Required of all Music Education majors.**(1 credit) (Not offered 90-91)**

ME 141 — Brass Sequence
Trumpet, trombone, French horn. **(1 credit) Walters (Not offered 91-92)**

ME 142 — Brass Sequence
Development of ME 141. Prerequisite: ME 141. **(1 credit) (Not offered 91-92)**

ME 151 — String Sequence
Violin, viola. **(1 credit) Parker (Not offered 91-92)**

ME 152 — String Sequence
Development of ME 151. Prerequisite: ME 151. **(1 credit) (Not offered 91-92)**

ME 161 — Woodwind Sequence
Clarinet, oboe, flute.**(1 credit) Riley (Not offered 90-91)**

ME 162 — Woodwind Sequence
Development of ME 161. Prerequisite: ME 161. **(1 credit) Riley (Not offered 90-91)**

ME 204 — Educational Psychology
Psychology of learning and teaching, stressing particular problems of education inherent in musical growth. **(2 credits) (Not offered 90-91)**

ME 211 — Music Education Laboratory
Development of ME 112. Prerequisite: ME 112. **(0 credit) Kennedy**

ME 212 — Music Education Laboratory
Development of ME 211. Prerequisite: ME 211. **(0 credit) Riley**

ME 221 — Models of Music Learning
A course which introduces learning theory and developmental psychology as they relate to the modern methodologies of music teaching. Included will be an overview of the philosophies of Orff, Kodaly, Gordon, Suzuki, Dalcroze-with an emphasis on their sequencing of music learning skills. Students must complete 10 hours of observation in the public schools as a requirement of this course. **(1 credit) Abrahams**

ME 222 — Models of Music Learning
Development of ME 221. Prerequisite: ME 221. **(1 credit) Abrahams**

ME 241 — Brass Sequence
Brass instruments. Prerequisite: ME 142. **(1 credit) Walters (Not offered 90-91)**

ME 242 — Brass Sequence
Development of ME 241. Prerequisite: ME 241. **(1 credit)**

ME 251 — String Sequence
Cello. Prerequisite: ME 151. **(1 credit) (Not offered 90-91)**

ME 252 — String Sequence
Development of ME 251. Prerequisite: ME 251. **(1 credit)**

ME 261 — Woodwind Sequence
Woodwind instruments. Prerequisite: ME 161. **(1 credit) Riley**

ME 262 — Woodwind Sequence
Development of ME 261. Prerequisite: ME 261. **(1 credit) Riley**

ME 305 — Composition, Orchestration and Arranging
Techniques of orchestrating and arranging vocal and instrumental music with emphasis on its use for school music performance; study of compositional approach to the teaching of music as it can be applied in the school program. **(2 credits) Walters**

ME 306 — Composition and Arranging
Development of ME 305. Prerequisite: ME 305. **(2 credits)**

ME 321 — Methods I: Kindergarten through Grade 9 — Classroom Music and Vocal and Instrumental Methods
Vocal and instrumental music programs from kindergarten through grade nine; emphasis on elementary and junior high school techniques and materials, the general music class, and choral singing procedures and literature; the problems, materials, and knowledge involved in planning, initiating, and developing a complete program of instrumental music. Students will be required to do demonstration teaching in the music education laboratory. In addition, students must complete 10 hours of observation in the public schools as a requirement of this course. **(3 credits) Kennedy (Not offered after 90-91)**

ME 322 — Methods II: Grades 5 through 12 — Middle/Junior and Senior High School Choral and Instrumental Methods
Procedures for establishing and developing choral and instrumental music programs on the middle/junior and senior high school levels. Approaches to rehearsal techniques, programming, choral and instrumental literature, scheduling, budgeting, public relations, and related subjects are explored. Students in this course will be required to do demonstration teaching in the music education laboratory. In addition, students must complete 10 hours of observation in the public schools as a requirement of this course. **(3 credits) Riley (Not offered after 90-91)**

ME 331 — Teaching Classroom Music I — Grades N-4
(Formerly included in Methods K-9)
An overview of early childhood and primary grades music pedagogies and materials; exploration of materials from traditional and composed sources. Required for students who wish to be certified for grades N-9. Students must complete 10 hours of observation in the public schools as a requirement of this course. **(3 credits) Kennedy (Introduced after 90-91)**

ME 332 — Teaching Classroom Music II — Grades 5-9
(Formerly included in Methods K-9)
An overview of middle and junior high school music pedagogies and materials; exploration of materials for the teaching of music literacy and improvisation from traditional and composed sources. Students will gain practical teaching experience in the Music Education Laboratory while taking this course. In addition, students must complete 10 hours of observation in the public schools as a requirement of this course. Required for students who wish to be certified for grades 5-12. **(3 credits) Riley (Introduced after 90-91)**

ME 333 — Teaching Classroom Music III — Grades 10-12
Procedures for establishing, developing and teaching in a comprehensive high school music program. Approaches to teaching music theory, history, listening and performance class will be explored. Students will gain practical teaching experience in the Music Education Laboratory while taking this course. In addition, students must complete 10 hours of observation in the public schools as a requirement of this course. Required for students who wish to be certifed for grades 5-12. **(3 credits) Riley (Introduced after 90-91)**

ME 411 — Music Education Laboratory
Development of ME 212. Prerequisite: ME 212. **(0 credit) Walters/Abrahams**

ME 413 — Teaching Choral Music
In-depth study of the school choral music program emphasizing the development of specific teaching and organizational skills throughout all facets of the instructional program. **(2 credits) Abrahams**

ME 415 — Methods III: Classroom
Development of precise instructional skills relating to all facets of general classroom music instruction in the school program. **(2 credits) Kennedy (Not offered after 90-91)**

ME 417 — Teaching Instrumental Music
In-depth study of the instrumental music program emphasizing the development of specific teaching and organizational skills which relate to all facets of the elementary through secondary instrumental instructional program. **(2 credits) Walters**

ME 421T — Testing, Measurement and Assessment in Music Education
The rudiments of traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. **(2 credits) Davidson/Scripp**

ME 426T — Music for Special Learners
An examination of research and materials adapted especially for special needs learners; an overview of music pedagogies as they apply to such learners; ways to integrate these children into graded music classrooms. **(2 credits) Kennedy (Introduced after 90-91)**

ME 451T — Teaching Jazz
The development of Jazz programs in the public schools. **(2 credits) (Introduced after 90-91)**

ME 461 — Practice Teaching Seminar
Seminar in which the various experiences and discoveries of the practice teaching experience will be discussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching. **(1 credit) Abrahams**

ME 462 — Practice Teaching Seminar
Development of ME 461. Prerequisite: ME 461. **(1 credit) Abrahams**

ME 463 — Practice Teaching
Students are assigned to school systems where they practice teach under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. This practicum is designed for students who wish to apply for both K-9 and 5-12 Teacher of Music Certificate, provided that the candidate completes also the 300-hour practicum at the other certificate level. Prerequisite: Senior standing in all required courses and studio instruction plus successful passing of the Piano Proficiency Examination. **(3 credits) Battisti, Leonard, Riley, Walters**

ME 466 — Practice Teaching
Students are assigned to school systems where they practice teach under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. A minimum of 300 clock hours at the practicum site is required. This practicum fulfills the requirement for the Massachusetts Teacher of Music Certificate at either the K-9 or 5-12 level. Prerequisite: Senior standing in all required courses and studio instruction plus successful passing of the Piano Proficiency Examination. **(6 credits) Battisti, Leonard, Riley, Walters**

Department of Music History

G. Smith, Head; Byrnes, Hallmark, Heiss, Heller, Labaree, Pinkham, Sandvik

Core Curriculum:

MHST 111 — Introduction to Musical Styles
An introduction to the comparative and historical study of musical styles. Designed to provide the foundation for the historical survey and specialized courses in the Music History curriculum. Through listening, reading, writing and discussion, the course will acquaint students with basic concepts of music and musical style, and with the technical vocabulary used to describe them. **(2 credits) Labaree/Heller**

MHST 112 — Survey of Music History I
A survey of historical and stylistic developments from the Middle Ages to 1650. This is the first course in a three-semester sequence correlated with courses in music theory and liberal arts. Prerequisite: MHST 111. **(2 credits) Hallmark/Labaree**

MHST 211 — Survey of Music History II
The second semester of a three-semester sequence, covering historical developments in music between 1650 and 1830. Continuation of MHST 112. **(2 credits) Heller/Byrnes**

MHST 212 — Survey of Music History III
The final semester of the music history sequence. Covers historical developments from 1830 to the present. Continuation of MHST 211. **(2 credits) Byrnes**

Music History Elective Courses Offered for 1990-91:

MHST 117 — Survey of Jazz History
A general survey of the origins and evolution of jazz and selected folk and popular styles. Pre- or co-requisite: MHST 111. **(2 credits) Sandvik**

MHST 321 — Dramatic Vocal Music from Monteverdi to Handel
An historical survey of opera and oratorio in the Baroque era. Special emphasis on Monteverdi, Carissimi, Charpentier, Bach, and Handel.Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Pinkham**

MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd
The issue of "greatness" is examined through a study of the music of three acknowledged "greats" from different periods of musical history: Guillaume Machaut (fourteenth century), Josquin des Prez (fifteenth and sixteenth centuries), and William Byrd (sixteenth century). Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Hallmark**

MHST 414 — The Classical String Quartet
The leading role of the string quartet in the classical period is examined through a study of representative quartets of Haydn, Mozart, and Beethoven. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Byrnes**

MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View
The two dominant composers of the twentieth century are studied in depth through examination of their music and their parallel careers. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Heiss**

MHST 416 — Contemporary Developments: Music from 1945-1990
The revolution in music after World War II is studied in terms of its major trends: extended serialism, electronic music, aleatory, return to free-atonality, new performance virtuosity, and improvisation. The music of several composers is examined to address the questions, "Who are the leading figures? Why is it harder now to tell who they are than it was earlier in the century?" Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Heiss**

MHST 431 — Nineteenth Century Program Music
A study of representative works of nineteenth century program music from Berlioz to R. Strauss. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Byrnes**

MHST 438 — Ellington, Monk, and Mingus
A study of the three greats, tracing through selected recordings the evolution of their individual musical styles with particular attention on the influence Ellington's style exerted on Monk and Mingus. The historical context of the music and the issues surrounding the work of these men are illustrated through readings and study of transcriptions. Prerequisite: MHST 111. **(2 credits) Sandvik**

MHST 441 — Introduction to Non-Western Music
Introduction to aspects of non-Western music; development of basic listening and analytical techniques needed in the examination of unfamiliar music systems. Pre- or co-requisite: MHST 111. **(2 credits) Labaree**

MHST 442 — Area Study in Non-Western Music
Examination of the music of a specific non-Western culture in terms of performance practice, theory, history, and cultural context. Pre- or co-requisite: MHST 111. **(2 credits) Labaree**

Music History Elective Courses Offered 1991-92:

MHST 117 — Survey of Jazz History
A general survey of the origins and evolution of jazz and selected folk and popular styles. Pre- or co-requisite: MHST 111. **Offered Fall 91 (2 credits) Sandvik**

MHST 325 — Keyboard Music of Bach, Handel, and Couperin
Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Offered Fall 91**

MHST 366 —The Symphony from the Early Eighteenth Century through Beethoven
Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Offered Spring 92**

MHST 367 — Operas of Mozart
Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Offered Fall 91**

MHST 408 — Roots of Jazz
A study in the origins of jazz in African, Afro-American, and American popular musics through developments in the early 1920s. Prerequisite: MHST 111. **(2 credits) Offered Spring 92**

MHST 417 — Paris and Vienna, 1880-1920
Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Offered Spring 92**

MHST 418 — Ives and Bartok
Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Offered Fall 91**

MHST 422 — Art Song in the Nineteenth Century
Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Offered Spring 92**

MHST 441 — Introduction to Non-Western Music
Pre- or co-requisite: MHST 111. **Offered Fall 91 (2 credits) Labaree**

MHST 442 — Area Study in Non-Western Music
Pre- or co-requisite: MHST 111. **Offered Spring 92 (2 credits) Labaree**

Department of Music Theory

Davidson, Head; Adams, DiDomenica, Felice, Fletcher, Hoffmann, Maneri, Porter, Scripp, Stein, Zaritzky

The undergraduate program focuses on developing the basic musicianship necessary to support the performance focus appropriate to a conservatory education in an applied instrument, composition, theory, or history. During the first two years the courses integrate various aspects of basic skills: analysis of music takes place in the sight-singing and ear-training courses; sight-singing and performance take place in courses which focus on writing and analysis skills. More specialized courses, as well as courses in twentieth-century music, are offered during the third and fourth years.

Sight-singing and Ear-Training Courses
The four performance courses (THYU 101, 102, 201, and 202) lead to a high degree of sight-singing literacy. Fluency in sight-singing and sight-reading is developed through a fixed-do pedagogy. The focus is on exercising skills through "problem solving" in performance, not on memorizing materials. Development of skills is measured by departmental exams in sight-singing (given twice each semester) and course work assigned by each instructor. Readings and papers are required. Ensemble music performed in class includes Bach chorales; string quartets; symphonies of Mozart, Haydn, Beethoven, and Dvorak; and Renaissance vocal music as well as twentieth-century literature.

Counterpoint, Harmony
The three writing courses of the core program (THYU 107, 207 and 208) introduce the concepts and practices which form the basis of the Common Practice period. The voice leading and harmonic skills gained in a semester of species counterpoint and keyboard harmony are applied in the two semesters of harmony. Development of skills is measured by departmental exams and course work assigned by each instructor. Students' work and music of the masters is analyzed and performed in class.

First Year: The first semester of the undergraduate program stresses the development of aural skills. The second semester continues the aural training and adds a course which features keyboard, ear-training, and written work.

Second Year: The second year builds on the skills developed in the first year. It includes ear-training and writing and analysis of music of the Common Practice period.

Third Year: In the third year students are required to take one semester of a twentieth-century topic and one semester of a 300 level theory course. The third year features courses which focus on the musical language of the twentieth century, as well as a variety of courses including additional study of harmony, form, and analysis. Other courses focus on the music of specific styles, periods, and composers. In addition, there are electives available in sixteenth- and eighteenth-century counterpoint, advanced solfege, and microtonal music.

Independent study projects are available for elective credit to qualified students in their third or fourth years of study subject to approval by the department chairman, the faculty member with whom the study is to be carried out, and the Dean.

The orientation of these courses is to develop musical skills and an intellectual awareness of musical forms and structures. Courses integrate performance, analysis and practice so that

the student can develop abilities which are directly applicable to musicians' daily experience.

A student's placement in the program depends upon individual ability and background as determined by sight-singing and written examinations. All incoming students will be expected to pass a Rudiments Examination before taking THYU 107 and 207. The exam will be given during Orientation Week and several times during the following semester. The examination will cover materials found in John Clough's *Scales, Intervals and Triads*, W.W. Norton.

Placement tests leading to advanced placement either at the beginning of study at NEC or during the course of study do not lead to the awarding of credit. Credit for courses from which a student is exempted by examination must be earned in higher level theory course offerings. (See also "Transfer Credit" policy on page 5.)

Studio Instruction (THYU 100)

Classroom Instruction

THYU 101 — Solfege I
This first course assumes no background in reading music. All sections stress knowledge of tonality as represented by scales and scale degree functions. The materials of the course feature melodies in major and minor keys, rhythms in standard meters, modulations to the dominant, the relative major, and the relative minor, and their use in small forms. Readings and papers may be assigned. Students become fluent in treble and bass clefs. Ensemble music includes Bach chorales and Mozart symphonies; dictation materials match the performance work. Departmental examinations focus on tonal and rhythmic materials within simple diatonic melodies. Readings and projects are required. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. **(3 credits) Adams, Davidson, Fletcher, Scripp**

THYU 102 — Solfege II
The second course builds on the skills begun in 101. The materials of the course feature melodies in most major and minor keys, more remote modulations, more complex rhythmic subdivision and syncopation, note identification in the treble, bass and alto clefs, and small forms. Score-reading skills continue to be emphasized in Bach chorales, classical symphonies and other vocal and instrumental scores chosen by the instructor. Readings and projects are required. In order to pass the course, students must demonstrate sight-singing competence within the more complex diatonic contexts of the departmental examination. Prerequisite: THYU 101. **(3 credits) Adams, Davidson, Fletcher, Scripp**

THYU 107 — Species Counterpoint and Keyboard Harmony
This course focuses on tonal vocabulary of the Common Practice period through melody, two-voice counterpoint, and introduction to diatonic harmony. Written work as well as keyboard performance is featured. There are written examinations and one performance examination. Prerequisites: THYU 101, Rudiments Exam . **(2 credits) Davidson, Felice, Porter, Scripp, Stein**

THYU 201 — Solfege III
The third course follows the same structure as the previous courses. Students' skills are applied in increasingly complex performance situations. The materials of the course include note reading and transposition using five clefs (treble, bass, soprano, alto and tenor), rhythms using changing time signatures and complex subdivisions, and tonal melodies featuring rapid modulation. Score-reading materials include Bach chorales in open score, Renaissance vocal music, Beethoven symphonies, and other instrumental scores with transposing instruments. Departmental tests stress performance in score reading using clefs and transposition. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. Prerequisite: THYU 102. **(3 credits) Adams, Davidson, Felice, Fletcher, Scripp**

THYU 202 — Solfege IV
The fourth semester course features a wide range of musical materials necessary for insuring the development of sight-singing proficiency across various musical styles. Assignments include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic problems in subdivision, syncopation, and conducting, as well as tonal and atonal melodies. Score-reading materials include complex vocal and orchestral repertoire (e.g., Brahms, Dvorak, and Debussy), as well as a wide range of diverse works in various musical styles. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. Prerequisite: THYU 201. **(3 credits) Adams, Davidson, Felice, Fletcher, Scripp**

THYU 205 — Performance Techniques
This course builds on the skills established in THYU 102 and may be taken instead of 201. While it features the use of instruments in ensemble and sight-reading practice, singing of vocal music is included. Skills are developed in improvisation. Some written work is required, usually orchestration. Dictation of melodies in increasingly complex contexts, and of two-, three-, and four-part materials is featured. Prerequisite: THYU 102. **(3 credits) Maneri**

THYU 206 — Performance Techniques
Development of THYU 205. Prerequisite: THYU 205. **(3 credits)**

THYU 207 — Eighteenth- and Nineteenth-Century Harmonic Practices
This course focuses on the writing and analysis of progressions and phrases using the vocabulary of the Common Practice period. Modulation to close and distant keys is practiced to help the student grasp tonal implications and directions. Study of representative examples. Prerequisite: THYU 107. **(3 credits) DiDomenica, Hoffmann, Maneri, Stein**

THYU 208 — Eighteenth- and Nineteenth-Century Harmonic Practices
A continuation of THYU 207 including modulation to distantly related keys, mode mixtures, and minor subdominant relations. Prerequisite: THYU 207. **(3 credits) DiDomenica, Hoffmann, Maneri, Stein**

THYU 303 — Twelve-Tone Music
A course in twelve-tone procedures including the development of twelve-tone compositional technique. The course will feature the construction of rows and how to develop harmonies and counterpoints within a twelve-tone context. Some time will be spent on the role of motives and on theme construction. Projects will include careful analysis of Schoenberg's fourth String Quartet and the Phantasie for Violin and Piano. Students will write pieces ranging from duets to quartets. In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 304 — Introduction to Microtonal Music
Composition through harmony and counterpoint exercises, analysis, and performance of microtonal music. The written exercises (in three to six parts) employ different scales and tone-rows modeled on the practice of Schoenberg. Discussion of melodic, harmonic, and rhythmic materials. In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 305 — Twentieth-Century Compositional Practices
Composition and analysis of music using selected techniques and structures employed by composers of the twentieth century. Techniques include extension of the metrical-tonal system (early Stravinsky), atonal music (Schoenberg, Berg and Webern). In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Hoffmann**

THYU 306 — Twentieth-Century Compositional Practices
Composition and analysis of music using selected techniques and structures employed by composers of the twentieth century. Techniques include Twelve-Tone music (Schoenberg), Indeterminism (Cage), and Minimalism (Glass and Reich). In-class performance of student work. Prerequisites: THYU 208, 305. **(3 credits) Hoffmann**

THYU 307 — Advanced Harmony
A continuation of THYU 208 featuring advanced work in harmony. First semester focuses on relationships of minor iv, vagrant chords, and non-harmonic tones, passing beyond the frontiers of tonality. Analysis and in-class performance of student work. Text: Schoenberg, *Theory of Harmony*. Prerequisite: THYU 208. **(3 credits) DiDomenica**

THYU 308 — Advanced Harmony
A continuation of 307 featuring more complex modulating schemes, use of the whole tone scale, four-, five- and six-part chords. Analysis and in-class performance of student work. Text: Schoenberg, *Theory of Harmony*. Prerequisites: THYU 208, 307. **(3 credits) DiDomenica**

THYU 311 — Classical Small Forms
The integration of small and large designs in the interpretation of classical phrase, period, section, ternary, and binary construction. Studies in aural analysis from sound and from score, and development of graphic and prose written descriptions of the music's shapes. Emphasis on the interconnection of small and large musical features, and on the special role of tonality in shaping eighteenth- and nineteenth-century musical form. Application of selected approaches of Heinrich Schenker and of Arnold Schoenberg to interpreting motive, voice-leading, and harmony in compositional design. Ear-training and analysis assignments, semester project, and final examination. Prerequisite: THYU 208. **(3 credits) Zaritzky**

THYU 312 — Contemporary Small Forms
Except for the period and specific techniques of the music studied, the subject and approach of this course are virtually identical with those in the course Classical Small Forms, THYU 311. The music studied will draw from sections and complete short pieces in various styles and musical languages primarily from the first half of the twentieth century, emphasizing the special role of motive and non-triadic harmony in shaping their musical forms. Ear-training and analysis assignments, discussions, semester projects, and final examination. Prerequisite: THYU 208. **(3 credits) Zaritzky**

THYU 315 — Analysis and Performance of Nineteenth-Century German Lieder
A course for instrumentalists and singers involving the study of selected German lieder highlighting ways text and music define musical form. Class will study musical means of defining song cycles such as *Dichterlieber* or *Winterreise* and different settings of the same text by several composers. Special attention will be given to the interaction of voice and instruments. Requirements include in-class performance, extensive listening, as well as oral and written analysis assignments. Prerequisite: THYU 208. **(3 credits) Stein (Not offered 90-91)**

THYU 316 — Analysis and Performance of Nineteenth-Century German Lieder
Continuation of THYU 315. Prerequisite: THYU 315. **(3 credits) (Not offered 90-91)**

THYU 325 — Analysis for Performers: Analytical Techniques for Tonal Music
Analytical tools for understanding musical form and language of the nineteenth century. The relevance of four analytical approaches — analysis of theme and variation form; Schenkerian analysis; study of large-scale form through sonata form; and a survey of nineteenth- century harmonic innovation — will be presented and demonstrated by in-class performance. Prerequisite: THYU 208. **(3 credits) Stein**

THYU 326 — Analysis for Performers: Analytical Techniques for Twentieth Century Music
Analytical tools for understanding musical form and language of the twentieth century. Introduction to elements of twentieth-century languages, including study of modes, study of motive, set theory, and introduction to rhythm. Study of large-scale form. Prerequisite: THYU 208. **(3 credits) Stein**

THYU 405T — Advanced Solfege
A continuation of THYU 202, this course further expands sight-singing literacy to a point of fluency across a broad range of musical styles. The materials of the course include a review of solfege materials dealing with clefs (Dannhauser Vols. 3 and 4, Laz), interval studies (Edlund, Rueff), advanced rhythmic materials (Weber), as well as reading of scores which require multiple transpositions, and independent projects, including transcriptions. Readings in educational psychology and papers which address skill development are required. Prerequisite: THYU 202 or permission of instructor. **(3 credits) Scripp (Not offered 90-91)**

THYU 406T— Advanced Solfege
In addition to being a fluent sight-reader, a graduate of this course will have the background to teach solfege and sight-singing literacy at any level. Course work will include individual projects featuring performance of scores drawn from repertoire and a survey of texts and pedagogies used in many different cultures. A written proposal for a solfege and ear-training curriculum is a requirement. Prerequisite: THYU 405T or permission of instructor. **(3 credits) Scripp**

THYU 411T — Sixteenth-Century Counterpoint
Study of sixteenth-century vocal style through the analysis and composition of canons and two-voice motets of Lassus. Readings in Pietro Aaron, Aldrich, Cook and Wittkower. Prerequisite: THYU 208. (Waived for sophomore composition majors.) **(3 credits) Davidson**

THYU 412T — Sixteenth-Century Counterpoint
The expansion of concepts and skills acquired in 411T through the analysis and composition of motets and mass movements in 3 or 4 voices. Readings in Zarlino. Prerequisite: THYU 411T or permission of instructor. **(3 credits)**

THYU 413T — Invention in the Style of Bach
A study of eighteenth-century contrapuntal practice in two voices. Exercises in two-voice writing prepare the student for the project of composing a two-voice invention in the style of Bach. Analysis of Bach inventions. Prerequisite: THYU 208. **(3 credits) Hoffmann**

THYU 414T — Fugue in the style of Bach
A study of eighteenth-century contrapuntal practices in three voices. Exercises in three-voice writing prepare the student for the project of composing a three-voice fugue in the style of Bach. Analysis of Bach fugues. Prerequisite: THYU 413T. **(3 credits)**

THYU 417T — Microtonal Composition and Performance
In this course, the half step is divided into six equal parts, producing a virtual pitch continuum. Through graduated singing exercises, students will learn to hear these intervals clearly. Students will write various harmony, melody, and counterpoint exercises, exploring these new microtonal sonorities and learning to play them on their own instruments. Two pianos, tuned one quarter-tone apart, will be provided for the study of quarter-tone music. The text for this course has been developed by Scott Van Duyne and Joseph Maneri. Time will be spent searching for a rhythmic language that accurately reflects the tonal implications of the music. There will be listening assignments in the music of Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Several of these pieces will be studied to gain knowledge of the different approaches to microtonal composition. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 418T — Microtonal Composition and Performance
Continuation of THYU 417T. Prerequisite 417T. **(3 credits)**

THYU 420 — Pedagogy of Basic Skills
A course for teaching assistants which prepares them for teaching beginning solfege and keyboard harmony. Readings in cognitive psychology, learning theory, and music pedagogy. Intensive analysis of video tapes of individual and group instruction. Permission of instructors. **(0 credits) Davidson, Scripp**

Department of Orchestral Conducting

Verrot, Head

Classroom Instruction

ORCH 465T— Orchestral Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats, releases and rehearsal techniques; study of a classic symphony and recitatives. **(2 credits) Verrot**

ORCH 466T — Orchestral Conducting
Continuation of ORCH 465T. Prerequisite: ORCH 465T. **(2 credits)**

Department of Organ

Porter, Head; Hayashi, Teeters

Training in church music is available through selected graduate level courses in the organ department. These courses are open to juniors and seniors by permission of the instructor. (Please see the Graduate section for course offerings.) Students may have the opportunity to pursue studio instruction with different faculty members of the department. Assignments will be decided in consultation with the department chair.

Studio Instruction (ORG 100)

Classroom Instruction

ORG 413T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of questions of style. Weekly performances by participants and some outside reading. Open to all keyboard majors. **(1 credit) Porter**

ORG 414T — Elementary Thoroughbass
Development of ORG 413T. Prerequisite: ORG 413T. **(1 credit)**

ORG 417T— Organ Class for Non-Majors
A study of fundamental principles of organ playing. Designed for non-majors with adequate keyboard facility. Admission by audition. **(1 credit) (Not offered 90-91)**

ORG 418T— Organ Class for Non-Majors
Continuation of ORG 417T. Prerequisite: ORG 417T. **(1 credit)**

Department of Percussion and Brass

Walters, Head; Bolter, Buda, Epstein, Firth, Hanks, Katzen, Kavalovski, Mackey, Menkis, Morrison, Ruske, Schlueter, Sebring, Swallow, Wadenpfuhl, Yeo

Studio Instruction (PRCBR 100)

Classroom Instruction

PRCBR 130T — Chamber Music for Percussionists (1 credit)
(See page 34 for description of Percussion Ensemble) **Epstein**

PRCBR 325T— Drum Set Class
Class drum set technique and performance (for classical percussion majors). The class will cover all drum set styles and will prepare classical percussion majors to meet the demands of drum set performance in today's music. Required one year for all undergraduate percussion majors. **(1 credit) Buda**

PRCBR 326T — Drum Set Class
Development of PRCBR 325T. Prerequisite: PRCBR 325T. **(1 credit)**

PRCBR 341T — Brass Seminar
Study of instrument construction, mouthpieces, intonation, audition preparation, professional studio teaching, performance practice and aural heritage. **(1 credit) Walters**

PRCBR 342T — Brass Seminar
Continuation of PRCBR 341T. **(1 credit) Walters**

Department of Piano

Chodos, Head; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, P. Zander

Studio Instruction (PNO 100)

Classroom Instruction

PNO 130 — Piano Class
Piano instruction for non-majors. Levels assigned by audition during the first week of classes. Technique, interpretation, ensemble playing and reading skills. May be repeated for credit. **(1 credit)**

PNO 247T — Piano Performance Seminar: Investigations of the Pianists's World, Music, and Concerns
Lectures, performances, and discussions with members of the piano faculty and guests on varied subjects such as: practical considerations toward the development of a whole pianistic perspective; dealing with stress and performance anxiety, memory, and practicing; a view of the great performance traditions; relating music to surrounding arts and philosophies. Faculty and student forums included; end of term paper required. **(1 or 2 credits. Please see Undergraduate Advisor to determine the number of credits for which you are eligible.) Jochum/Stackhouse**

PNO 248T — Piano Performance Seminar
Development of PNO 247T. Prerequisite: PNO 247T. **(1 credit) Chodos**

PNO 347T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Required of all piano majors. May be taken in the sophomore, junior or senior year. Development of PNO 248T. **(2 credits) Jochum/Stackhouse**

PNO 348T — Piano Performance Seminar
Required of all piano majors. May be taken in the sophomore, junior or senior year. Development of PNO 347T Prerequisite: PNO 347T. **(1 credit) Chodos**

PNO 447T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Development of PNO 348T. Prerequisite: PNO 348T. **(2 credits) Jochum/Stackhouse**

PNO 448T — Piano Performance Seminar
Development of PNO 447T. Prerequisite: PNO 447T. **(1 credit) Chodos**

PNO 451T — Piano Pedagogy
Examination of methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overview of comparative educational philosophies and psychologies as related to piano teaching; guest speakers in special areas of concentration; introduction to Dalcroze Eurhythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, plus practicum in conjunction with the Extension/Preparatory School Piano Department. **(2 credits) Stackhouse**

PNO 452T — Piano Pedagogy
In-depth work in the areas of teaching/learning philosophies and psychologies, specific individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano Department. Prerequisite: PNO 451T. **(2 credits)**

Department of Strings

Rosenblith, Head; Anderson, Auclair (visiting faculty), Barker, Brink, Buswell, Carr, Cirillo, Fine, Greenhouse, Koff, Leisner, Lesser, Lowe, Orleans, Palma, Seeber, R. Sullivan, Thompson, Trampler, Ushioda, Vilker-Kuchment, Wells, Wolfe

Studio Instruction (STR 100)

Classroom Instruction

STR 130T — Bass Class
Study of orchestral excerpts. Open only to bass majors. **(1 credit) Palma**

STR 140T — Chamber Music with Guitar
Coaching of Chamber Music with other instruments and voice in a master class format. Course will serve the needs of both students who require an introduction to chamber music and those who seek experience with more advanced, non-traditional repertoire. **(1 credit) Leisner**

STR 283T — Guitar Repertoire and Performance Seminar
Forum for the development of the student's performance ability. Issues addressed: style, interpretation, performance practice, stage deportment, and performance anxiety. Formal performances by the students in the class serve as a springboard for the discussion of these topics. **(1 credit) Anderson**

STR 284T — Guitar Repertoire and Performance Practice Seminar
Development of STR 283T. Prerequisite STR 283T. **(1 credit)**

STR 383T — Guitar Repertoire and Performance Practice Seminar
Development of STR 284T. Prerequisite STR 284T. **(1 credit)**

STR 384T — Guitar Repertoire and Performance Practice Seminar
Development of STR 383T. Prerequisite: STR 383T. **(1 credit)**

STR 449T — Viola Class for Violinists
Violin students familiarize themselves with the clef, as well as certain distinctive viola techniques. Permission of instructor required. **(2 credits) Fine (Offered Fall 90)**

STR 459T — Aural Heritage of String Playing
Survey through sound recordings, written criticism, and contemporary descriptions of performances of the heritage of individual string performing artists and the schools they represent. **(2 credits) Lesser (Not offered 90-91)**

STR 462T — String Pedagogy
Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. **(2 credits) Rosenblith (Not offered 90-91)**

Department of Third Stream Studies

Blake, Head; Eade, Fletcher, Goodrick, Labaree, Lowery, Netsky, Rabinovitz, Sandvik

The Department of Third Stream Studies provides students with the opportunity to synthesize diverse musical traditions such as jazz, contemporary classical, and ethnic musics through improvisation, performance and composition. Students learn to create a highly individual music: a music they feel inside themselves, but do not hear around them. Students are expected to bring cassette tape recorders to all Third Stream courses.

Studio Instruction (TS 100)

Classroom Instruction

TS 181 — Fundamentals of Aural Training
Aural training through memorization of melodies and bass lines from diverse musical styles, including Afro-American, Greek and Spanish. Designed to develop interval recognition and understanding of harmonic implications. **(2 credits) Sandvik**

TS 182 — Fundamentals of Aural Training
Development of TS 181. Prerequisite: TS 181. **(2 credits) Netsky**

TS 283T — Advanced Aural Training
Study of various twentieth-century musics with emphasis on advanced ear-training. **(2 credits) Netsky**

TS 284T — Advanced Aural Training
Development of TS 283T. Prerequisite: TS 283T. **(2 credits) Blake**

TS 385T — Development of Personal Style
Exploration of model composition in various styles of composed and improvised music. **(2 credits) Netsky**

TS 386T Development of Personal Style
Directed study of styles of musicians most relevant to students in the class. Prerequisite: TS 385T. **(2 credits) Blake**

TS 417T — Aural Training and Improvisation for Non-Majors
Introduction to jazz and other ethnic forms and styles through ear-training and improvisation; melodic memorization, interval recognition, standard harmonic progressions; literature and repertoire of improvisation. **(2 credits) Blake**

TS 418T — Aural Training and Improvisation for Non-Majors
Development of TS 417T. Prerequisite: TS 417T. **(2 credits)**

TS 441T — Soul Music
Explores, from the perspective of the recording industry, the foundation and formalization of American Black popular music in the 1960s, the emergence of a truly American ethnic music, and its social and artistic influence on American culture today. **(2 credits) Lowery (Not offered 90-91)**

TS 448T — Rhythmic Training
Intense exploration of rhythm in the context of various music traditions. Curriculum will cover elements of percussion-based music, melodic rhythm, sense of time, ensemble playing, and notation, supplemented by guest specialists. Emphasis will be placed on the development of aural and performance skills as well as class participation. **(2 credits) Lowery (Not offered 90-91)**

TS 451T — Issues and Trends in American Music
In a series of lectures, Conservatory faculty and visitors will speak from their individual perspectives as makers of music. They will respond to the questions and problems that form the framework of the course. **(2 credits) Fletcher/NEC faculty (Offered Fall 90 only)**

TS 452T — Issues and Trends in American Music
Continuation of TS 451T. **(2 credits) (Not offered Spring 91)**

TS 461T — Yiddish Music Performance Styles
An introduction to the various types of Jewish music that flourished in Eastern Europe and the Americas. We will survey styles including folk, theatre, cantorial, hassidic, and klezmer (instrumental), and work toward individual and group performance projects. **(2 credits) Netsky (Not offered 90-91)**

TS 477T— Indian Modal Improvisation
Introduces the basic melodic and rhythmic concepts of North Indian classical music through a combination of playing and directed listening. Three different ragas will be introduced. Exploration of each of these ragas will be through playing (on Western instruments) and through singing. Focus on melodic grammar and mood (rasa) of each raga. Experimentation will be with different forms of Indian improvisation both in free rhythm and using Indian rhythmic cycles. **(2 credits) Rabinovitz (Not offered 90-91)**

TS 478T — Third Stream Explorations — A Boston Perspective
Explore developments in Third Stream music with Boston as the center of focus. From Richard Twardzik and Johnny Hodges to T. J. Anderson and Gunther Schuller, from the Cambridge folk explosion in the 60s to contemporary classical music today, we will investigate the many areas of activity that have kept Boston's musical scene vitally creative. The course includes guest lecturers, analysis of compositional and improvisational styles, some transcription, and cultural issues that influence the music. **(2 credits) Eade (Not offered 90-91)**

TS 482T — Music of Billie Holliday
Historical survey of the four major periods of Billie Holliday's career. Memorization and performance of pieces from her repertoire will be required. **(2 credits) Blake**

TS 487 — Seminar in Musicianship
Analysis of improvisational and compositional styles of class members in relation to existing musical traditions; examination of the process of style formation. Performance practice in improvised music; formulation and preparation of senior recitals. **(2 credits) Blake**

TS 488 — Seminar in Musicianship
Development of TS 487. Prerequisite: TS 487. **(2 credits)**

Department of Voice

Pearson, Head; Clickner, Craig, Decima, DeVoll, Garrett, Haber, Hodam, Roll, St. Laurent, Vanstory, Zambara

Studio Instruction (VC 100)

Classroom Instruction

VC 161 — Voice Class
Designed to acquaint non-Voice majors with the basic principles of voice production and vocal technique; guidance through proper practicing and production methods. **(1 credit) Teaching Assistants**

VC 162 — Voice Class
Development of VC 161. **(1 credit)**

VC 261 — Voice Class
Development of VC 162. **(1 credits)**

VC 262 — Voice Class
Development of VC 261. **(1 credits)**

VC 363T— Diction for Singers
Rules and techniques of accurate pronunciation, enunciation and projection of French, Italian, and German; class discussions, performances and critiques; written and oral examinations. **(2 credits) Vanstory**

VC 364T— Diction for Singers
Development of VC 363T. Prerequisite: VC 363T **(2 credits)**

Department of Wind Ensemble Conducting

Battisti, Head

Studio Instruction (WNDEN 100)

Classroom Instruction

WNDEN 401T — Wind Ensemble Repertoire
Survey of woodwind, brass, and percussion ensemble repertoire, small and large wind ensembles/bands, from the sixteenth to twentieth centuries; attention is given to the preparation of works from this repertoire for concert performance. **(2 credits) Battisti**

WNDEN 402T — Wind Ensemble Repertoire
Development of WNDEN 401T. Prerequisite: WNDEN 401T. **(2 credits)**

WNDEN 487T — Wind Ensemble Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats and releases; performance practice and rehearsal techniques for amateur and semiprofessional ensembles; application of techniques to eighteenth- and nineteenth-century repertoire; history of wind literature. Prerequisite: one year of conducting study in an undergraduate conducting course. **(2 credits) Battisti**

WNDEN 488T — Wind Ensemble Conducting
Development of WNDEN 487T. Prerequisite: WNDEN 487T. **(2 credits)**

Department of Woodwinds

Wrzesien, Head; Annis, Buyse, Cohen, Dunkel, Eifert, Genovese, Heiss, Hobson-Pilot, Radnofsky, Rapier, Ruggiero, Schaefer, F. Smith, Thorstenberg, Wakao, Webster, Wright

Studio Instruction (WW 100)

CHAMBER MUSIC PROGRAM

The Chamber Music Program establishes approximately fifty groups per semester coached by members of the faculty. Students are assigned on the basis of audition, although care is taken that chamber music requirements of each major are fulfilled.

Groups are coached for ten hour-and-a-half sessions each semester, and considerable additional rehearsal time is expected. Many groups perform at chamber recitals at the end of each semester. Highly qualified groups may compete to play at the Jordan Hall at NEC Honors Concerts held each semester.

Chamber Music credit is earned as follows:
Students may earn a maximum of one credit hour per semester by full participation and performance in the Chamber Music Program.

NEC Honors Ensembles

Each year the Conservatory selects four to five honors ensembles, including a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble. Students receive a stipend and are required to perform some 15 concerts a year in the greater Boston area. These may include the "Midday Music Series" at the Federal Reserve Bank, performances for major non-profit institutions, and broadcasts on WGBH-FM's "Chamberworks" or "Morning pro musica." Each honors group also gives a recital in Jordan Hall at NEC. In the recent past, the NEC Honors Brass Quintet received first place in the Woodwind/Brass division at the Coleman Chamber Ensemble Competition in California, while the Honors String Quartet took second in the String division. The honors ensembles are coached by faculty members.

ENSEMBLES

All concerts by Conservatory performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles. The Conservatory reserves the right to use these recordings to promote the school and raise money for the scholarship fund. All students who participate in Conservatory performances and recordings release the Conservatory from any obligation, financial or otherwise.

NEC Symphony Orchestra

The Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall at NEC. Pascal Verrot, former assistant conductor of the Boston Symphony Orchestra, is director of Orchestral Activities at NEC. The function of the Orchestra is to provide training in the standard symphonic repertoire, as well as in the less frequently explored literature, ranging from pre-Bach to contemporary music. Members of the Orchestra performs in the opera productions given by the Opera Department and occasionally performs at various special events.

A regular feature of the Symphony Orchestra program involves working with distinguished guest conductors from around the world in reading rehearsals as well as concert presentation. During the past few seasons, the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Comissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleischer, Lukas Foss, Leon Kirchner, James Levine, Kurt Masur, Seiji Ozawa, Alexander Schneider, Michael Tilson Thomas, Sir Michael Tippett, and Christoph von Dohnányi.

NEC Philharmonia

The Philharmonia presents four or five concerts annually in Jordan Hall at NEC. In addition, this full-scale orchestra participates in an opera production each year and perform in Conservatory festivals. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.

Wind Ensemble

The Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass, and percussion instruments composed from the Renaissance period to the twentieth century. Each year a number of faculty members and outstanding students appear as soloists in the Wind Ensemble concert programs. Besides playing four to five concerts a year in Jordan Hall at NEC, the Wind Ensemble performs concerts at the Isabella Stewart Gardner Museum and at various schools in the greater Boston area. The Ensemble has performed at numerous national music conferences. Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as one of the premier wind ensembles in the United States.

NEC Jordan Winds

The NEC Jordan Winds, conducted by Michael Webster, was founded in 1972. Its aim is to provide more performing opportunities and to offer greater exposure to significant wind literature. The ensemble rehearses for five hours a week, reads a great deal of standard orchestral repertoire, and performs four concerts each year in Jordan Hall at NEC.

Conservatory Chorus

The NEC Chorus, under the direction of Tamara Brooks, devotes itself to the study of great choral works from medieval to modern times. Each year the Chorus gives four concerts, and in some seasons appears with the Boston Symphony Orchestra. The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences.

Members of the NEC Chorus have had the opportunity to participate in concert tours in the U.S. and overseas. In the 1960s, the Chorus toured Russia, Spain, and Puerto Rico. The Chorus twice toured Europe in the 1970s and performed in

Israel at the invitation of the Israeli government. Most recently, the Chorus toured Romania, Bulgaria, and China.

Chamber Singers

A select group of students, the Chamber Singers perform music from the Renaissance period through the twentieth century. Students assigned to Chamber Singers should expect to be in both NEC Chorus and Chamber Singers. By permission of the instructor, students may be granted ensemble credit for participation in chamber singers alone.
(Undergraduate course number CHOR 120; Graduate course number CHOR 520. 0-1 credit.)

Opera at New England Conservatory

The opera program at New England Conservatory, under the direction of John Moriarty, offers a comprehensive training program designed to equip singers with the skills needed by present-day performers. Besides musical coaching in roles and scenes, instruction is given in acting, stage combat, make-up, movement, and stage technique. The Opera Theater and Opera Studio are open by audition to full-time graduate students only, although on rare occasions an exceptionally gifted undergraduate may be admitted. Students are limited to two years of participation in the Opera Studio/Theater program.

The NEC Opera Theater produces two full-scale operas each year as well as performances of opera scenes. In recent years, the Opera Theater has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Cosi Fan Tutti*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Mozart *Marriage of Figaro*, and Britten *Albert Herring*.

Opera Studio is a one-year course in which students perform opera scenes and serve as opera chorus in the year's major productions. At the conclusion of the year, first-year graduate students in the Opera Studio will be considered for the Opera Theater in the following year.

Opera Workshop is an introduction to the basic techniques of opera presentation, open to graduate and undergraduate students for class credit. Studies include preparation of arias and opera scenes. **This class does not fulfill ensemble requirement.**

Historical Performance Ensemble

Directed by John Gibbons, the Historical Performance Ensembles are open to both undergraduate and graduate students by audition, and participation is required of Historical Performance majors. These ensembles perform vocal and instrumental music through the Romantic period using reproductions of original instruments. The Historical Performance Department has a collection of wind and string instruments available for student use, including harpsichords.

Jazz Ensembles

Coached by Jazz Studies Department faculty, these ensembles perform a variety of traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffre's ensemble for five saxophones and rhythm section, a contemporary funk ensemble coached by Bob Moses, and new this year, Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, John McNeil, George Garzone, and Jimmy Giuffre as well as by graduate assistants. Participation in these ensembles fulfills the performance requirement for Jazz Studies performance majors only. The ensembles each perform several times a year in Conservatory concerts.

The NEC Jazz Big Band

The NEC Jazz Big Band, directed by Scott Cowan and George Russell, performs classic and contemporary big band music in a variety of concert settings. Since its inception, the band has won critical acclaim for a number of recordings as well as for performances throughout the country. Each year the band performs at least one concert under the direction of a noted guest artist; in the past these have included such prominent musicians as John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, and Randy Weston. In addition, the band regularly performs the music of resident arranger/composer George Russell. The band is open to all Conservatory students by audition.

Third Stream Ensembles

Third Stream Ensembles provide vehicles for the rehearsal and performance of Third Stream music, including: partially notated/partially improvised music; totally improvised pieces with formatic bounds only, "jazz"-type improvisations using flexible instrumentation and concepts; and explorations of music of various non-Western cultures. Repertoire ensembles are supervised by department faculty and perform music of various styles in departmental concerts throughout the school year. The Freshman Ensemble introduces Third Stream freshmen to techniques of improvisation and ensemble playing, drawing on music from diverse sources.

Contemporary Music Ensemble

The Contemporary Music Ensemble, directed by John Heiss, presents several concerts annually at the Conservatory and in greater Boston. In recent seasons the ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music at Northeastern University, and WGBH-FM. The repertoire ranges from Stravinsky, Schoenberg and Ives to modern masterpieces by Berio, Carter, and Ligeti. It includes works by prominent local faculty and NEC student composers. Recent guest composers with the ensemble have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, and Harbison. For several years, the Contemporary Music Ensemble has won major grants from the Rockefeller Foundation and the Massachusetts Council on the Arts and Humanities in support of special projects for new music. **Neither Chamber Music nor Ensemble credit is given for participation in this ensemble.**

Percussion Ensemble

The Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall at NEC, and makes many appearances throughout the greater Boston area. The repertoire, while selected to suit the needs and abilities of the students, includes premieres of works by such composers as Irvin Bazelon, Christopher Rouse, Tibor Pousztai, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists. **Two years' participation is required of all undergraduate percussion majors.**

The New England Trombone Choir at NEC

The 18-member New England Trombone Choir at NEC, directed by Douglas Yeo, brings together NEC students and professional NEC alumni in an ensemble that is committed to performing both transcriptions and music written originally for trombone ensemble. Members of the Trombone Choir are encouraged to work on arrangements for possible performance, and both faculty and student composers at NEC provide the group with new material. In addition to an annual concert with the NEC Percussion Ensemble, the Trombone Choir performs several concerts each year in Boston and on tour. Participation is required of all trombone majors. Alumni may join if they commit to the full rehearsal and performance schedule.

Majors may earn Chamber Music credit for Trombone Choir if they are not assigned another Chamber Music group.

Undergraduate Ensemble Participation and Credit

Ensembles are a focal point of the Conservatory's musical life, and participation in them is required of all undergraduates.

Ensemble requirements
The following schedule of ensemble requirements must be observed by all students enrolled in Bachelor of Music and Undergraduate Diploma programs:

(1) Orchestral and wind ensemble instrument majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles:
Symphony Orchestra
Philharmonia
Wind Ensemble
Jordan Winds
Orchestral and wind ensemble instrument majors are required to participate in ensembles for a minimum of eight semesters. A student may audition for ensembles after fulfilling this requirement but preference for ensemble placement will be given to students who have yet to fulfill the requirement.
(2) Keyboard (not including Harpsichord), Guitar, Composition, Theoretical Studies, Music History, and Vocal Performance majors are placed by audition in one or more choral groups.
(3) Historical Performance majors are placed in Historical Performance ensembles.
(4) Jazz Studies majors are placed in jazz ensembles. Jazz Composition majors are not required to participate in ensembles.
(5) Third Stream Studies majors are placed in Third Stream ensembles.
(6) Music Education majors are placed in ensemble(s) as determined by their principal instrument or vocal study.

Ensemble credit is earned as follows:

(1) All students earn one semester credit hour toward their degree by full and active participation in the foregoing schedule.
(2) Permission to participate in an ensemble of the student's choice substituted in place of the foregoing ensemble schedule must first be obtained from the department head of the student's major, the director of the ensemble in which the student wishes to participate, the director of the ensemble required by the student's major, and then from the Dean.
(3) After the degree requirement in ensembles has been fulfilled, ensemble credit will not apply toward the student's total semester credit hour degree requirements unless it is considered an elective.
(4) In order to earn credit a student must register for the appropriate ensemble using the following course codes:

STR 110	Guitar Ensemble
ORCH 110	Instrumental Ensemble
JS 110	Jazz Ensemble
HP 110	Historical Performance Ensemble
TS 110	Third Stream Ensemble
CHOR 110	Vocal Ensemble

(5) Students may not register or receive credit for more than one ensemble per semester.

Graduate Ensemble Participation

Students in all graduate instrumental performance programs (except Accompaniment, Organ, Piano, and Third Stream) are required to participate in ensembles for a minimum of four semesters. Vocal Performance majors are required to participate in ensembles for at least two semesters. Students must register for these ensembles, even though they are for no credit, according to the following list:

STR 510	Guitar Ensemble
ORCH 510	Instrumental Ensemble
JS 510	Jazz Ensemble
HP 510	Historical Performance Ensemble
OPRA 510	Opera Studio and Opera Theater
TS 510	Third Stream Ensemble
CHOR 510	Vocal Ensemble

A student may audition for ensembles after fulfilling this requirement but preference for ensemble placement will be given to students who have yet to fulfill the requirement. Orchestral instrument majors will be placed in at least one, sometimes two, and occasionally three of the following ensembles: Symphony Orchestra, Philharmonia, Wind Ensemble, Jordan Winds.

GRADUATE ACADEMIC REGULATIONS AND INFORMATION

Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Dean of Academic Affairs, and the Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

Students are responsible for reading the catalog, understanding their degree patterns, and acquainting themselves with the current academic regulations found in the catalog and its supplements. The degree pattern for each major, described in the catalog, under which the student enters the Conservatory determines the student's requirements for graduation. In case of course unavailability or irreconcilable scheduling problems, course equivalencies or substitutions will be granted at the discretion of the student's major department and with the concurrence of the Dean. Academic and other institutional regulations are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or their supplements.

A full list and description of Conservatory policies concerning academic regulations and student behavior is found in the Student Handbook. It is every student's responsibility to read and understand those policies.

Curricular Advising and Faculty Advising

The Dean coordinates the advising of all students.

Curricular Advising

The Dean's curricular advising staff provides academic counsel for all students enrolled in degree programs. Students seeking information or counsel on any matter regarding their programs of study should consult their curricular advisor.

Faculty Advising

Students' major studio instructors serve as faculty advisors. In some departments, department chairs or their designates serve in this capacity. Faculty advisors provide advice regarding students' career goals and the means of achieving these.

Registration

Registration at New England Conservatory of Music is an agreement between the student and the Conservatory to accept all rules and regulations set forth by the institution. Registration occurs twice a year, once in April for the fall semester, once in October for the spring semester. There is a third registration period at the beginning of the fall semester reserved for new students, students returning from inactive, and students registering late. Active students registering during the Late Registration period will be charged a Late Registration Fee.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charge. (Please see page 61, "Refunds & Tuition/Fees Adjustments.")

Students must register for all the degree requirements outlined in the Programs of Study, **including no-credit requirements such as promotionals and recitals.**

Students may not register for classes that require permission of the instructor without obtaining **written approval** from the instructor prior to registration. Students may not register for classes requiring an audition until thye have been accepted into the class by audition.

Students must provide proof of completion of the Bachelor's degree to the Dean's Office prior to October 15 before they may register. An official transcript from the prior institution attesting to the award of the baccalaureate degree is considered acceptable proof.

Residency Requirements

Graduate students are required to be full-time (8 credit-hours per semester) for a minimum of two semesters. No student will be charged less than the full tuition amount for his/her particular degree or diploma program. Students may not complete their degree/diploma requirements in such a way that they are charged only partial tuition during their last semester of study. Exceptions will be made ***only*** for transfer students.

International Students

All students whose native language is not English who score below 500 on the TOEFL (Test of English as a Foreign Language) must take Intensive English (INT 513T/514T or INT 515T/516T). The course is designed to be taken with studio instruction only, and carries 4 credits. For details, students should talk with the International Student Advisor. Additional information can be found in the "International Student Handbook" which is available in the Dean's Office.

Attendance

Conservatory students may be excused from classes if they have a death in the family or documentation of an illness.

The Massachusetts Legislature has enacted and the Governor has signed into law Chapter 375, Acts of 1975, the following addition to Chapter 151C of the General Laws:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.

Outside professional commitments are not considered excusable absences.

The Student Handbook contains additional information on the attendance policy.

Student Classification

Enrolled: Students who are admitted into and initially registered for a degree/diploma program are ***enrolled.***

Active: Students who are enrolled in a degree/diploma program and who are currently registered are classified ***active.***

No Credit: Students who have completed all credit requirements for the degrees sought and are in the process of completing remaining requirements are classified as ***no credit.***

Inactive: Students who are enrolled in a degree/diploma program and who are not currently registered are classified as ***inactive.***

Withdrawn: Students who have indicated in writing their intent to discontinue in a degree/diploma program are classified as ***withdrawn.*** Students who transfer to another school are considered ***withdrawn.***

Suspended: Students who, for academic or disciplinary reasons, are removed from their degree/diploma program for one or more semesters are classified as ***suspended.***

Dismissed: Students who, for academic or disciplinary reasons, are removed from a degree/diploma program are classified as ***dismissed.***

Enrolled active students maintain their active status by registering at the regular registration period (October or April) for the next semester.

Enrolled active students failing to register in the regular registration period thereby indicate their intention not to return as active students for the next semester ***and thereby also forfeit their financial aid for the next semester.*** These students will be classified ***inactive.***

Enrolled inactive students who intend to return to active status must:

(1) indicate, in writing to the Dean's Office, their intent to return;
(2) either by audition or conference, satisfy the department in which they are majoring that they are prepared to resume studies in their major field;
(3) pay outstanding bills and tuition deposit;
(4) verify the status of their financial aid file; and
(5) register during regular registration periods (October and April).

Failure to fulfill the obligations above by the regular registration schedule will jeopardize financial aid status and forfeit priority registration.

Enrolled inactive students will remain in the inactive category until they register for the semester in which they plan to resume their studies as active students, or until they withdraw from their degree/diploma program.

A student who withdraws from adegree/diploma program must reapply to the Admissions Office to re-enter a degree program.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay 20% of the tuition and fee charge.

Inactive/Withdraw Policy

(1) If a student goes inactive or withdraws from school at any time during a semester, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted.

(2) If a student goes inactive due to medical reasons, only after 12 weeks into the semester may he/she request grades or incompletes in all classes and studio. The decision to grant grades or incompletes is at the discretion of the instructors. In exceptional cases the grade of Incomplete may be overruled by the Dean, in which case a "W" will be assigned. Otherwise, a "W" will be recorded on the transcript for each course.

(3) If New England Conservatory assigns inactive status to a student due to medical reasons after 12 class weeks of the semester, he/she may request Incompletes in all classes and studio where he/she currently maintains a passing grade. Otherwise, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(4) If, in any of the above situations, a student chooses and is granted an Incomplete in a class, the designation "INC" will remain on the transcript. Incompletes must be made up by the end of the first two weeks of the semester in which the student returns to active status at the Conservatory. If the Incomplete deadline is not met, a grade of "F" will be assigned.

(5) Students returning to the Conservatory from inactive status must apply directly to the Dean's Office in writing. No reapplication through the Admissions Office is necessary. All grades previously earned in a degree program will be retained.

(6) Students returning to the Conservatory from withdrawn status should reapply directly through the Admissions Office. The student's previous academic record will be reviewed, after which all or some previously earned course credits and grades will be retained at the discretion of the Dean. The student may be asked to meet with the Dean as part of the return-to-active process.

Suspension/Dismissal Policy

(1) **If a student is suspended or dismissed** from New England Conservatory at any time during a semester due to disciplinary reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(2) **If a student wishes to return to the Conservatory after having been suspended or dismissed from a degree/diploma program,** a written request should be sent to the Dean's Office. The student will be required to meet with the Dean and the Department Chair before application for readmission will be considered.

(3) **If a suspended or dismissed student is readmitted** to the Conservatory, previously earned NEC course credits will be applied toward the degree/diploma only after careful review by the academic advisor and the appropriate faculty. Undergraduate Theory credits will be applied only after re-testing. Previously earned grades will not be calculated into the new CGPA. Previously earned studio credit will be granted based on the studio level determined by the readmission audition.

Student Class Year

The class year of students is determined by a combination of the number of credits earned and the most recent promotional passed:

Degree	Credits	Promotional passed*
Graduate Diploma		
P1	0 - 11	N/A
P2	12+	Public Promotional or Half Recital
Master of Music		
G1	0 - 15	N/A
G2	16+	1st to 2nd year

* Not all majors require a promotional, but some may require another type of evaluation. Please see individual Programs of Study.

Course Changes

A course may be added or dropped within the first five school days of a semester. Dropped courses will not appear on the student's record. Students withdrawing from courses after the first five school days of a semester will receive a grade of W for that course on their academic record. Students may not withdraw from courses during the final two weeks of classes. Please see the Academic Calendar on page 1 for the last day to withdraw from courses. Students failing to complete the proper procedure for dropping or withdrawing from a course will receive a grade of F. **It is the responsibility of students to make sure their registrations accurately reflect their class schedules. Students may not add, drop or withdraw from studio, nor may they change the number of studio credits for which they are registered, without seeing their advisor.**

Transfer Credit

The Dean's Office reserves the right to award transfer credit. Six graduate credits with a grade of B or better is normally the maximum permitted for transfer purposes. Studio credits are not transferrable.

Academic credit earned at other accredited institutions prior to enrollment at New England Conservatory of Music may be transferred to a New England Conservatory degree program with the permission of the Dean's Office. Such credit must be **graduate** credit. New England Conservatory will transfer only graduate credits toward the graduate degree. Transfer credits are added to the total credits, but they are not averaged into the CGPA.

After transfer credits are established at the time of matriculation, the balance of credits required in each degree program must be attempted at New England Conservatory, or through NEC-sponsored cross-registration or NEC Summer School.

Any student wishing to receive transfer credit after enrollment at NEC from summer school programs, including NEC, must obtain approval before registering for summer school courses. Official transcripts should be sent to the Dean's Office by October 15.

Auditing

Only matriculating students may audit a class. To audit a class, the student must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of the audited course will appear on the transcript with the notation, **AUD.** Credit will not be granted retroactively for a course in which a student has been registered as an auditor.

Graduate students may not audit an undergraduate language class to fulfill a degree language requirement.

Special Students

Special students are non-matriculating students taking courses for credit. Special students may apply at the beginning of the fall or spring semester. They are accepted into courses of instruction only as space permits and with the permission of the instructor and the Dean. No degree or diploma award may be conferred on special students. Special students registered for studio on a string instrument are required to participate in ensemble. **For information and application, please contact the Office for Special Students.**

Grading System

Studio instruction, coursework:

Grade	Quality Points
A	4.0
A-	3.7
B+	3.3
B	3.0
C	2.0
F	0
W	0
Inc.	0

Ensemble, chamber music, promotional evaluation:

P	Pass	0
U	Unsatisfactory	0
W	Withdrawal	0
IP	In Progress	0

Recital:

P	Pass	0
U	Unsatisfactory	0

No quality points are assigned for ensemble, chamber music, or any other course in which a grade of "P" is given. For recital, only grades of Pass are recorded on the transcript. The grade of "In Progress" remains permanently on the transcript only for promotionals.

Grade Point Averages
A grade point average (GPA) is calculated for each student at the end of each semester. A GPA is computed by first multiplying the credits for each course by the quality points for the grade received in that course. The sum of these products is then divided by the total number of credits attempted in the semester. Credits for courses in which a grade of P, INC, IP, or U is given are not used in the GPA computation. When an INC is replaced by a letter grade, the GPA is recalculated.

A cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits. Transfer credits are not included in the CGPA. NEC summer school grades which are applied to a degree program are computed the same as semester grades.

The designation Non-Degree (ND) after a grade signifies that the grade and the credit received will not apply toward the degree being sought at the Conservatory.

Grade Changes
A grade may be changed only to correct an error in calculation or recording. All grade changes must be approved by the Dean.

Petitions for grade changes must be submitted by the instructor to the Dean's Office, in writing, no later than the end of the semester following the semester in which the course was taken. (Example: a petition for a grade change for the fall semester must be submitted before the end of the spring semester.) No petitions for grade changes will be considered after that time.

Repeated Courses
Academic credit for a degree requirement may not be earned twice for the same course. All attempts are recorded, but only the highest grade in repeated courses is computed into the grade point average. However, retaking a course in which an F has been received (and therefore no credit has been earned) is not considered "repeating" the course. The course must be taken again to earn required credit, but the original F remains in the grade point average and on the transcript.

Academic Standing

Dean's List

Students who complete a full-time load with a semester grade point average of 4.0 and no grade of Incomplete or In Progress are named to the Dean's List at the end of each semester.

Acceptable and systematic advancement includes passing a promotional evaluation each year for most majors. Promotionals are expected to take place after every two semesters of studio instruction. However, students may petition the Dean's Office to have their promotional deferred. Deferrals may be granted only under exceptional circumstances, and the promotional may be deferred for only one semester. Deferred promotionals are recorded permanently on the transcript with a grade of IP.

Satisfactory Progress Toward the Completion of a Degree or Diploma Program is judged by the successful completion of 75% of all registered credit hours per semester for graduate students. Registered credit hours are the number of credits for which a student is registered at the end of the Add/Drop period. A full-time student must also complete the minimum number of credit hours as explained in the following degree programs:

The master's degree program must be completed in a maximum of five years from the time of matriculation.

Academic Probation, Suspension and Dismissal

Academic probation is a procedure by which students are warned of deficiencies in their progress toward completion of degree requirements.

Students who are placed on academic probation as the result of one semester's unsatisfactory academic performance must return to satisfactory standing by the end of the succeeding semester at New England Conservatory. (Although grades earned in NEC Summer School are calculated into the CGPA, work done in Summer School will not remove a student from Academic Probation. If a student is placed on Academic Probation in the spring semester, he or she may not be removed from it until the end of the fall semester.) Failure to maintain good academic standing for two semesters will result in the loss of all financial aid the next semester at the Conservatory and is grounds for dismissal from a degree program.

Any of the following criteria will result in academic probation:

(1) a cumulative grade point average lower than 3.0;
(2) two or more grades of F received in one semester;
(3) receipt of a failing grade in a promotional.

A notation of Academic Probation will be permanently recorded on the transcript.

A student will be subject to dismissal from New England Conservatory if:

(1) he/she has been placed on academic probation for two consecutive semesters; or
(2) he/she has failed two consecutive promotional evaluations.

The case of every student subject to dismissal on the basis of the policy stated above will be reviewed by the Academic Probation Committee which will make a recommendation to the Dean. Recommendations may include suspension for one or more semesters. The Dean's decision in all cases is final. The Dean will decide if review of the dismissal policy is merited in any particular case.

Disciplinary Probation and Dismissal

Students whose behavior is considered detrimental to the well-being of other students or whose conduct is inconsistent with the expectations of New England Conservatory of Music may be placed on disciplinary probation by the Disciplinary Probation Committee. Serious or repeated offenses may be cause for a student's immediate suspension or dismissal.

Students who are placed on disciplinary probation during a semester may be retroactively denied all institutional aid for that semester, and are ineligible for institutional aid the following semester. Pending a review by the Disciplinary Probation Committee, recommendations will be made to the Financial Aid Office.

Academic Dishonesty

All students have an obligation to behave honorably and to respect ethical standards in carrying out their academic assignments. Academic dishonesty, such as cheating or plagiarism, will be reviewed and decided on by the Dean. The student may be subject to disciplinary probation and/or possible dismissal.

Graduation Requirements

All candidates for graduation must satisfy the following requirements. The Conservatory reserves the option to withhold the diploma if these requirements are not met in full:

(1) complete all prescribed degree requirements;
(2) achieve a cumulative grade point average of at least 3.0;
(3) remove all Incompletes and IPs at least one month prior to graduation;
(4) meet all obligations, including the return of books, instruments and choral music to their respective libraries;
(5) pay all outstanding fees, tuition, and fines;
(6) complete an exit interview with the Financial Aid Office;
(7) pay any delinquent emergency loans prior to graduation.

Note: Students on academic or disciplinary probation are ineligible to graduate until the terms of the probation are satisfactorily fulfilled.

Graduate Comprehensive Examinations in Music History and Music Theory

All entering graduate students must take two examinations:

(1) Graduate Music Theory Competency Examination
(2) Graduate Music History Comprehensive Examination

Passing grades on these examinations are a requirement for graduation. All parts of these examinations must be attempted the first time they are taken. Enrollment in graduate courses in musicology is <u>not</u> contingent upon passing the Graduate Music History Examination. However both parts of the Graduate Music Theory Comprehensive Examination <u>must</u> be passed before students may enroll in courses in the Department of Graduate Theoretical Studies.

The Graduate Music History Comprehensive Examination and the Graduate Theory Competency Examination are given twice a year, once each semester. For the specific dates of these exams, students should refer to the Academic Calendar. **No make-up examinations will be given. All portions not passed at a previous examination should be attempted at each successive examination period.** A no-credit two-semester class, "Graduate Remedial Music Theory," is offered each year, for an additional fee (see Fee Schedule); passing this class is equivalent to passing the Music Theory Comprehensive Examination.

Graduate Language Requirements

Musicology, Vocal Pedagogy, and Vocal Performance majors may fulfill the language requirements of their program of study in one of the following ways:

(1) By taking the CLEP (College Level Examination Program) or CEEB (College Entrance Examination Board) examinations. Acceptable scores are established by CLEP and NEC respectively.
(2) By taking a language course or courses at any institution that has at least a form of pass/fail evaluation, and whose language course hours equal a minimum of 60 hours, or the equivalent of two semesters.
(3) By passing, with a score of 3 or higher, an Advanced Placement language examination.
(4) A passing grade previously received in an undergraduate language course at New England Conservatory or another qualified institution is also honored.

Vocal Coaching

Graduate Voice majors may use four credits of studio vocal coaching for partial fulfillment of elective credits. Vocal coaching may be taken in addition to studio instruction without incurring an extra studio charge. Two credits per semester of studio vocal coaching is usually taken in the second year.

Academic Records

Transcripts of a student's academic record will be sent, upon written request of the student, to those persons or organizations designated by the student. Student records will not be released outside the institution without prior written consent of the student. The college recognizes the rights of the student to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act, passed by the United States Congress in 1974. A copy of New England Conservatory's FERPA policy may be obtained from the Registrar's Office.

Transcripts are of two kinds:

Official: bearing the college seal and official signature of the Registrar. Transcripts are sent directly to the designated persons or organizations and will only be issued to the students in a sealed envelope, not to be opened prior to its delivery to the proper authorities.

Unofficial: bearing the notation *Unofficial Transcript — not valid for transfer,* and issued to the student for his own use.

The first copy, official or unofficial, is free of charge. Please refer to the Fees Schedule for charge for subsequent copies. All requests must be addressed to the Registrar's Office in writing, signed and dated.

Transcripts will be withheld if a student's account is in arrears.

Ensemble, Chamber Music, Promotionals, and Graduation Recitals

Students may not drop or withdraw from a promotional without the written approval of the department chair and the Dean. Students who wish to defer a promotional must obtain a Promotional Deferral form from the Dean's Office. **This form must be approved prior to the scheduled promotional date.**

Students who wish to do their graduation recitals off campus must obtain written approval from their department chair and the Dean's Office. Some departments may require a tape of the recital to be forwarded to the department chair.

Graduate students may substitute one semester of "Performance of Chamber Music" class for one semester of chamber music.

Independent Study

Appropriately qualified students with a minimum CGPA of 3.7 may pursue an Independent Study with the approval of the department chair and the Dean. The Independent Study is an opportunity for the student to explore independently an area of special interest; however, the chosen topic may not duplicate the content of any course currently offered at NEC, including studio instruction and Chamber Music.

Independent Study credit may be earned as elective credit only. Students may not earn more than 2 credits for any Independent Study project, and may not earn more than a total of 2 credits in Independent Study towards the 36 degree credits required.

Permission to do an Independent Study will be granted after one semester of enrollment, once a cumulative grade point average has been calculated. Students must submit the Independent Study proposal prior to the beginning of the semester in which it is to be taken. The student must arrange with a faculty member to oversee the Independent Study. The student and faculty member are expected to meet three times during the semester.

Independent Studies are not permissible in the Musicology department.

Incomplete Policy

Incompletes will be granted only to those students who are unable to complete course requirements as the result of illness (a doctor's note will be required) or death in the family. A grade of Incomplete will be assigned only with the approval of the Dean's Office. All incomplete courses must be completed within two weeks after the beginning of the succeeding semester of attendance; otherwise a failing grade will be recorded. Time limit exceptions are made for Incompletes in Studio Instruction. A grade of INC remains on the transcript permanently, along with the changed grade.

Cross-Registration

Courses at Tufts University

A reciprocal arrangement between New England Conservatory of Music and Tufts University allows students at both institutions to select a limited number of courses at either school which may be applied toward their respective degrees. This agreement does not apply to Tufts summer school. Students must first receive permission from their own Dean, then from the Dean of Tufts.

Only graduate music courses are acceptable. In exceptional circumstances, non-music credit may be earned only in a related field and with permission from the department chair.

Second Master of Music Degree

A second Master of Music degree may be earned following completion of the first Master of Music degree. The planning for the second Master of Music degree is best done concurrently with the pursuit of studies for the first Master of Music degree, preferably in the first year of that program. At the end of the first year of the first Masters degree program, students interested in pursuing a second Masters are required to submit a proposed course of study for the second Masters. The choice of major and the program of study for the second degree require the approval of both department chairs and the Dean. **Any change in the proposed course of study for the second Masters must be approved by both department chairs and the Dean.**

The program of studies for the second degree requires at least two full time semesters of work beyond the completion of the first degree.

Students must take all courses for the first Masters and any additional courses required by the new major. Four years of studio is normally required. However, when studio work in one major is considered to be applicable to that of the second major by both department chairs, some exceptions may be permissible when approved by both department chairs and the Dean. In such cases, three years of studio will be required.

Master of Music

Degree programs may be pursued in the following majors:

Accompaniment
Bassoon
Choral Conducting
Clarinet
Composition
Double Bass
Euphonium
Flute
French Horn
Guitar
Harp
Historical Performance
Jazz Studies
  Concentration in Performance
  Concentration in Composition
Music Education with
  Concentration in Supervision
Musicology
Oboe
Orchestral Conducting
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Third Stream Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Pedagogy
Vocal Performance
Wind Ensemble Conducting

Accompaniment — *Credit Distribution*

Studio Instruction in the Major (ACMP 500)	16
Voice VC 563, 564	4
Vocal Accompaniment ACMP 507, 508, 575, 576, 577, 578, 607, 608	12
Music History/Music Theory	4
GR Promotional (ACMP 595)	0
Graduate Recital (ACMP 699)	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) Accompanying, as assigned, in a vocal studio.
(3) Accompanying/Sonata partnering, as assigned, in an instrumental studio.
(4) Accompany one vocal and one instrumental graduation recital or Artist Diploma candidate recital during the two years of study. In the final semester of study, candidates will prepare and perform a full recital (ACMP 699), half of which will be devoted to vocal repertoire and the other half to instrumental sonata repertoire.
(5) Accompany on assignment instrumental and/or vocal master class (this may replace portions of 1 and 2).

Brass and Percussion — *Credit Distribution*

French Horn, Trumpet, Trombone, Tuba, Euphonium

Studio Instruction in the Major (PRCBR 500)	16
Music History/Music Theory	4
Electives	16
GR Promotional (PRCBR 595)	0
Graduate Recital (PRCBR 699)	0
Total credits	36

Additional requirements
(1) Promotional Evaluation at end of first year.
(2) Participation in an ensemble (ORCH 510), following an audition, is required each semester.
(3) Pre-recital must be passed before Graduate Recital can be given.

Choral Conducting — *Credit Distribution*

Studio Instruction in the Major (CHOR 500)	12
Studio Instruction in Vocal Performance* VC 500	4

Conducting CHOR 567, 568, 667, 668	8
Music Theory THYG 501-502*	4
Music History/Music Theory	4
Electives	4
Graduate Recital (CHOR 699)	0
Total credits	36

Additional Requirements
(1) Students should have advanced skills in sight-singing and harmonic dictation, as well as a working knowledge of solfege.
(2) Students should have two years, or the equivalent, of German and one year of either French or Italian.
(3) Students should have a working knowledge of Latin.
(4) Students are required to participate in the Conservatory Chorus, Recital Chorus, and Chamber Singers (CHOR 510, 520).
(5) Under supervision, the candidate will organize and conduct a concert, in whole or in part.
** Required in first year of program*

Composition — *Credit Distribution*

Studio Instruction in the Major (CMP 500)	16
Composition CMP 555, 556	4
Music Theory	8
Electives	8
First Year Review (CMP 593)**	0
Final Review	0
Total credits	36

Additional Requirements
**First-year graduate students will present their work for review to the Composition faculty. Critical evaluations may include specific assignments which the student will be required to fulfill in a final review during the second year.

Guitar — *Credit Distribution*

Studio Instruction in the Major (STR 500)	16
Guitar STR 583T, 584T	2
Music History/Music Theory	4
Chamber Music (CHM 520 or STR 540T)*	2
Electives	12
GR Promotional (STR 595)	0
Graduate Recital (STR 699)	0
Total credits	36

Additional Requirement
* By advisement.
(1) Promotional Evaluation at end of first year.

Harp — *Credit Distribution*

Studio Instruction in the Major (WW 500)	16
Music History/Music Theory	4
Electives	16
GR Promotional (WW 595)	0
Graduate Recital (WW 699)	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) Participation in an ensemble (ORCH 510), following an audition, is required each semester.

Historical Performance — *Credit Distribution*

Studio Instruction in the Major (HP 500)	16
Music History/Music Theory	4
Electives	16
GR Promotional (HP 595)	0
Graduate Recital (HP 699)	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) Participation in Historical Performance Ensemble (HP 510) each semester.
(3) Historical Performance majors with a concentration in voice are required to be proficient in German, French and Italian diction.

Jazz Studies — *Credit Distribution*

Studio Instruction in the Major (JS 500)	16
Jazz Studies JS 577*, 578	4
Music History/Music Theory	4
Electives	12
GR Promotional (JS 595)	0

Graduate Recital (JS 699)**	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) Participation in an ensemble (JS 510) is required each semester (not required of Jazz Composition).
(3) Students must pass the jazz theory and ear training comprehensive exam prior to graduation.
* JS 555T (Lydian Chromatic Concepts) may be substituted for JS 577 (Advanced Jazz Theory)
** Graduate Recital for performance majors only. Not a requirement for Jazz composition majors.

Music Education — *Credit Distribution*

Music Education ME 503-504, 527, 528, 521T, ME 526T, 528T, 561, 562, 563, 688	22
Music History MHST 535, 635	4
Music History/Music Theory	
Electives	4
Electives (May include up to eight hours of studio instruction and/or conducting.) Must include ME 683 if Massachusetts Certification as a Director/Supervisor is desired.	6
Graduate Evaluation (after 18 credits) (ME 593)	0
Thesis and Evaluation (ME 693)	0
Total credits	36

Additional Requirements
Students must pass two oral comprehensive examinations, one halfway through the degree program and one just prior to the completion of the degree.

Musicology — *Credit Distribution*

Music History and Musicology MHST 535-635*, 537	22
16 credits from: MHST 501, 502, 505, 506, 511, 512, 531, 532, 533, 534, 543, 544, 546, 551, 552, 601, 605, 606, 631, 632, 637, 638, 644	
Music Theory 4 credits from: THYG 511T, 512T, 513T, 514T, 515, 516, 517, 518, 521, 522, 523, 524, 525, 526 527, 528, 533, 535, 536, 537, 538, 542	4
Studio Instruction	4
Electives	6
Musicology Exams (MHST 693)	0
Graduate Portfolio (MHST 697)	0
Total credits	36

Additional Requirements
(1) A two-year teaching internship is required. The student is assigned as an assistant in an undergraduate music history course and is expected to conduct weekly listening sessions and give two class lectures each semester. This internship carries the course number MHST 580.
(2) Candidates will present a portfolio of their course papers (MHST 697) with one revised and upgraded, take a final written examination (MHST 693), and appear before a review board consisting of the faculty of the Department of Music History and Musicology and the Dean. The written and oral examinations will be given once a year, normally in the middle of the spring semester.
(3) A reading knowledge of at least one foreign language (normally French, German or Italian) must be demonstrated and the work in the student's portfolio must show knowledge of this language. An examination of reading skills in at least one language will be administered before the student is permitted to graduate.
(4) With the permission of the faculty, a student may elect to write an honors thesis (MHST 681, 682) in place of two courses. In such a case, a portfolio of papers will not be required. There are, however, limitations on the honors thesis. For further information on the requirements for the honors thesis, please consult with the Chairman of the department for details.
** Normally taken in the first year of study.*

Orchestral Conducting — *Credit Distribution*

Studio Instruction in the Major (ORCH 500)	16
Music Theory* THYG 501, 502	4
Music History/Music Theory	4
Electives	12
Graduate Recital (ORCH 699)	0
Total credits	36

Additional Requirements
(1) Students must attend rehearsals of the NEC Philharmonia Orchestra as specified by the faculty advisor.
(2) Under supervision, the candidate will organize and conduct a concert, in whole or in part.
*Required unless outstanding proficiency can be demonstrated; required in first year of program .

Organ — *Credit Distribution*

Studio Instruction in the Major (ORG 500)	16
Organ 12 credits from: ORG 513T-514T, 521-522, 527-528, 541, 542, 543, 544, 548, 571-572, 573, 627-628	12

Music History/Music Theory	4
Electives	4
GR Promotional (ORG 595)	0
Oral Exam (ORG 693)	0
Graduate Recital (ORG 699)	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) The graduation recital presented in the final year must be accompanied by program notes written by the student.
(3) The candidate must pass a comprehensive oral examination (ORG 693) in the fourth semester of study. The content of the examination will be chosen with regard to the student's course of study in the organ department, and will reflect broad professional concerns.

Percussion — *Credit Distribution*

Studio Instruction in the Major (PRCBR 500)	16
Percussion PRCBR 525T, 526T*	2
Music History/Music Theory	4
Electives	14
GR Promotional (PRCBR 595)	0
Graduate Recital (PRCBR 699)	0
Total credits	36

Additional Requirements
* Should be taken in the first year.
(1) Promotional Evaluation at end of first year.
(2) Participation in an ensemble (ORCH 510), following an audition, is required each semester.
(3) Pre-recital must be passed before recital can be given.

Piano — *Credit Distribution*

Studio Instruction in the Major (PNO 500)	16
Piano PNO 547T, 548T, 567, 568, ACMP 511T*	5
Music History/Music Theory	4
Electives	11
GR Promotional (PNO 595)	0
Graduate Recital (PNO 699)	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) It is recommended that Piano Research Seminar (PNO 567) be taken after Piano Performance Seminar (PNO 547T, 548T).
* In order to fulfill ACMP 511T, students should register for the class in the first semester. The grade "IP" will be recorded on the transcript until the 15-hour requirement is fulfilled.

String Instruments — *Credit Distribution*

Violin, Viola, Violoncello, Double Bass

Studio Instruction in the Major (STR 500)	16
Music History/Music Theory	4
Chamber Music (CHM 520)*	3
Electives	13
GR Promotional (STR 595)	0
Graduate Recital (STR 699)	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) Participation in an ensemble (ORCH 510), following an audition, is required each semester.
* It is recommended that students register for Chamber Music in the first three semesters.

Theoretical Studies — *Credit Distribution*

The program of each student is individually designed in consultation with the Theoretical Studies Department Chair, Robert Cogan. This may entail specific requirements beyond the general ones outlined below.

Studio Instruction in the Major* (THYG 500)	16
Music Theory THYG 523-524 and 525-526 or 527-528	8
Electives	12
Analytical Thesis**	0
Graduate Portfolio (THYG 697)	0
Total credits	36

Additional Requirements
*Students must continue to elect theoretical studies Studio Instruction until the full Thesis requirement is completed. Four credits of theoretical studies Studio Instruction may be used as elective credit, if the student wishes, in which case, regular tuition will be charged. If studio instruction is still required beyond that for the degree, it will be charged at the beyond-degree student rate (see fee schedule, page 64).
**A thesis in Theory, required for the graduate degree, comprises two discrete projects (THYG 694, 695), whose preparation is supervised in the Studio Instruction. The projects will

cover analytical and compositional approaches in a variety of styles, periods, or cultures. Projects are to be individually submitted as each is completed, for criticism and approval by the Theoretical Studies Faculty Committee. Candidates will also submit, yearly, a folio of work undertaken during graduate study (THYG 697, 699), which may include analyses, compositions, papers, performance tapes, and research.

Third Stream Studies	*Credit Distribution*
Studio Instruction in the Major (TS 500)	16
Third Stream Studies TS 571, 572, 671, 672	8
Music History/Music Theory	4
Electives	8
GR Promotional (TS 595)	0
Graduate Recital (TS 699)	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) All entering Third Stream majors must pass an ear test during orientation week prior to the start of classes. All those majors who do not pass this test will be required to take Graduate Third Stream Ear Training (TS 057, 058). Successful completion of this course or passing of this test will enable majors to continue to the second year of study.

Vocal Pedagogy	*Credit Distribution*
Studio Instruction/Tutorial (VC 500)	16
Voice VC 563, 564 VC 565, 566 (first year)	12
4 credits from: VC 575, 576 or 577, 578	
Music History/Music Theory	4
Electives	4
Graduate Lecture/Demonstration (VC 692) or Thesis (VC 693)*	0
Total credits	36

Additional Requirements
(1) Participation in an ensemble is required for a minimum of one academic year.
(2) Students must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(3) One year, or the equivalent, of undergraduate study in the following three languages: French, German and Italian; or one year, or the equivalent, of undergraduate study in two of the above languages and Diction in the third language.

*Studio instruction culminates in a major project which may take the form of a thesis or lecture-demonstration.

Vocal Performance	*Credit Distribution*
Studio Instruction in the Major (VC 500)	16
Music History/Music Theory	4
Electives	16
GR Promotional (VC 595)	0
Graduate Recital (VC 699)	0
Total credits	36

Additional Requirements
(1) Promotional Evaluation at end of first year.
(2) Participation in an ensemble is required for a minimum of one academic year.
(3) Students must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(4) One year, or the equivalent, of undergraduate study in the following three languages: French, German and Italian; or one year, or the equivalent, of undergraduate study in two of the above languages and Diction in the third language.
(5) Program notes and/or translations must be provided for the Graduate Recital.

Wind Ensemble Conducting	*Credit Distribution*
Studio Instruction in the Major (WNDEN 500)	16
Music Theory THYG 501, 502	4
Wind Ensemble WNDEN 501T, 502T	4
Music History/Music Theory	4
Electives	8
Comprehensive Exam (WNDEN 693)	0
Graduate Recital (WNDEN 699)	0
Total credits	36

Additional Requirements
(1) A test will be given during Orientation in advanced sight-singing and harmonic dictation. Students found deficient will be required to pursue studies in solfege.
(2) The student should demonstrate advanced skills in sight-singing and harmonic dictation.
(3) The student should attend all rehearsals and concerts of the Conservatory Wind Ensemble and other organizations as specified by the faculty advisor.
(4) Under supervision, the candidate will organize and conduct a concert, in whole or in part.
(5) The student must pass a departmental comprehensive examination.

Woodwinds	*Credit Distribution*
Flute, Oboe, Clarinet, Bassoon, Saxophone,	
Studio Instruction in the Major (WW 500)	16
Music History/Music Theory	4
Electives	16
GR Promotional (WW 595)	0
Graduate Recital (WW 699)	0
Total credits	36

Additional requirements
(1) Promotional Evaluation at end of first year.
(2) Participation in an ensemble (ORCH 510), following an audition, is required each semester.
(3) Pre-recital must be passed before Graduate Recital can be given.

Graduate Diploma Program

The purpose of this program is to provide high-level graduate instruction in performance and composition, and is open only to students of exceptional abilities. Standards for admission to this program are higher than for the Master of Music candidate, though not as high as required for the Artist Diploma. Two years of full-time study (6-8 credits = full-time) are required to complete this program. The minimum requirements for entry into this program are a bachelor's degree, undergraduate diploma, or the equivalent thereof.

The Graduate Diploma Program is conceived as a two-year course of study. However, students who have graduated from the NEC Master's Degree Program may request that one year's work (12 credits maximum) from the Master's be applied to the Graduate Diploma Program.

The curriculum of the program is primarily focused on studio instruction and is designed by the student in consultation with the department chair and with the final approval of the Dean. Upon admission to the program the student is provided with the *Graduate Diploma Program Agreement Form* and a catalog. Using these, the student will outline a program of study to be submitted for approval **before** registration for the first semester. **Changes to the original program of study** must be submitted to and approved by the department chair and the Dean prior to the registration period for the semester in which the changes may be applied. **No changes will be made during registration or add/drop periods without prior consultation with the advisor.**

Please note that there is no guarantee that space will be available in requested courses and Chamber Music, especially in the first year of study.

Requirements	*Credit Distribution*
Studio Instruction	16
Coursework, Chamber Music,*	8
Ensemble, 0-4 semesters	0
Half Recital (end of first year of study) (596)**	0
Full Recital (698)**	0
Minimum credit requirement	24

*** Admission to Theory courses** requires passing the Graduate Comprehensive Music Theory Examination that is required of Master of Music degree students. This examination is described on page 40.)

**** For performance majors:** Each recital program must receive prior approval of the department chair, and each recital must be adjudicated by department faculty.

For composition majors: Submission of a portfolio of compositions for departmental review at the conclusion of the first year of study; submission of a portfolio of compositions for departmental review in the final semester of study; and the public performance of at least one major work are required.

Note:
(1) Surcharge for participation in Opera. Please see page 63.

(2) Vocal Coaching
Graduate Diploma Vocal Performance majors may take up to four semester credit hours of studio Vocal Coaching to replace four semester credit hours of coursework. There is no additional charge for the first four semester credit hours of Vocal Coaching. Credits of Vocal Coaching in excess of four semester credit hours will be charged at the studio rate.

(3) Details concerning the Graduate Diploma Program are available from the Office of the Dean of Academic Affairs.

(4) Voice majors may substitute performance of a role in the Opera Studio or Theater for the Half Recital.

Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. Open to a few carefully selected professional musicians and unusually accomplished students, it is an all-tuition scholarship program requiring two years' residence at the Conservatory.

Each student's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty-administrative body which meets periodically to advise participants and monitor programs and student progress. Although the committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in the Conservatory's ensembles, the program ensures the student freedom for intensive performance studies and practice culminating in two full recitals in Jordan Hall, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

STUDIO AND COURSE OFFERINGS

AND FACULTY BY DEPARTMENT

Not all courses listed on the following pages are offered each academic year. For complete and accurate information as to courses offered in any given academic year, please consult the current schedule of course offerings. Where a course is prerequisite to another course, permission of the instructor must be obtained for a waiver of the prerequisite.

Department of Accompaniment

Decima, Garrett

Studio Instruction (ACMP 500)

Classroom Instruction

ACMP 503T — Introduction to Accompanying Skills
An introduction to the basic skills of vocal and instrumental accompanying: ensemble-playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. Placement in this course is by audition. **(1 credit) Decima**

ACMP 507 — Sonatas
Study of sonata repertoire. Open only to Accompaniment majors, and to other instrumentalists as partners. **(1 credit) Garrett**

ACMP 508 — Sonatas
Continuation of ACMP 507. Prerequisite: ACMP 507. **(1 credit)**

ACMP 511T — Studio Accompaniment
Required for all graduate piano majors **(1 credit) Garrett**

ACMP 517T — Advanced Accompanying Skills
Development of ACMP 503T. Placement by audition. **(2 credits) Garrett**

ACMP 518T — Advanced Accompanying Skills
Development of ACMP 517T. Prerequisite: ACMP 517T. **(2 credits)**

ACMP 575 — Vocal Accompaniment, French
Practical training in the art of accompanying French vocal music; for advanced piano students. Open by permission of instructor. **(2 credits) Garrett**

ACMP 576 — Vocal Accompaniment, French
Development of ACMP 575. Prerequisite: ACMP 575. **(2 credits)**

ACMP 577 — Vocal Accompaniment, German
Practical training in the art of accompanying German Lieder; for advanced piano students. Open by permission of instructor. **(2 credits) Decima**

ACMP 578— Vocal Accompaniment, German
Continuation of ACMP 577. Prerequisite: ACMP 577. **(2 credits)**

ACMP 607 — Sonatas
Continuation of ACMP 508. Prerequisite: ACMP 508. **(1 credit)**

ACMP 608 — Sonatas
Continuation of ACMP 607. Prerequisite: ACMP 607. **(1 credit)**

Department of Chamber Music

Battisti, Bolter, Buswell, Carr, Cirillo, Drury, Eifert, Fine, Gibbons, Greenhouse, Hanks, Heiss, Hodgkinson, Koff, Krasner, Lehner, Leisner, Lesser, Morrison, Radnofsky, Rosenblith, Ruggiero, F. Smith, R. Sullivan, Swallow, Trampler, Tyson, Walters, Webster, Wells, Wrzesien, Yeo, B. Zander, P. Zander

Classroom Instruction

CHM 520 — Chamber Music
Please refer to page 33 for a description of the Chamber Music Program. Master Classes in Chamber Music are given periodically by members of the Chamber Music faculty and by visiting artists. Discussion of repertoire, performance, and interpretation problems. **(1 credit)**

CHM 527T — Performance of Chamber Music
Major works from the chamber repertoire, studied and coached in a master class format. Open by permission of the instructor. **(2 credits) (Not offered 90-91)**

CHM 528T — Performance of Chamber Music
Continuation of CHM 527T. Prerequisite: CHM 527T. **(2 credits) (Not offered 90-91)**

CHM 529T — Performance of Chamber Music
Continuation of CHM 528T. Prerequisite: CHM 528T. **(2 credits) (Not offered 90-91)**

CHM 530T— Performance of Chamber Music
Continuation of CHM 529T. Prerequisite: CHM 529T. **(2 credits) (Not offered 90-91)**

CHM 535T — Sonata and Lieder Repertoire
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified players of stringed instruments (except double bass), pianists, clarinetists, and singers. **(2 credits) B. Zander**

CHM 536T — Sonata and Lieder Repertoire
Continuation of CHM 535T. Prerequisite: CHM 535T. **(2 credits)**

CHM 553 — Interpretation Class
Problems of interpretation, processes for making decisions about phrase structure, rhythm, articulation, tempo, and character; chamber music and conducting techniques; attention to the art of reciting poetry, emphasis on teaching as well as performance techniques. **(2 credits) B. Zander**

CHM 554 — Interpretation Class
Continuation of CHM 553. Prerequisite: CHM 553. **(2 credits)**

Department of Choral Conducting

Brooks, Head

Studio Instruction (CHOR 500) Please see pages 31 and 32 for a description of the Choral Ensembles Program.

Classroom Instruction

CHOR 505T — Advanced Solfege
Designed for students with previous solfege training who wish to direct their application of solfege skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Priority will be given to (1) graduate level conducting majors who plan to take the course for credit for two semesters; and (2) to students who are currently Teaching Assistants in undergraduate solfege courses. Permission of the instructor required. **(2 credits) Scripp (Not offered 90-91)**

CHOR 506T — Advanced Solfege
Continuation of CHOR 505T. Prerequisite: CHOR 505T. **(2 credits) Scripp (Not offered 90-91)**

CHOR 520 — Chamber Singers
For a description of this performance ensemble, please see page 34. May be taken for either elective credit or Ensemble credit. Students assigned to Chamber Singers should expect to be in both NEC Chorus and Chamber Singers. By permission of the instructor, and in rare cases, students may be granted ensemble credit for participation in Chamber Singers alone. **(0 or 1 credit)**

CHOR 537T — Choral Conducting
Study of beat technique, repertoire for church choir, high school and college chorus, use of young voices in choral ensembles. **(2 credits)**

CHOR 538T — Choral Conducting
Continuation of CHOR 537T. Prerequisite: CHOR 537T. **(2 credits)**

CHOR 567 — Advanced Choral Conducting
Study of a variety of beat techniques, repertoire for different kinds of choral ensembles, history of choral music; score analysis, repertoire from the sixteenth through twentieth centuries; work on voice production in chorus, diction, rehearsal technique and programming. Open by permission of instructor. **(2 credits) Brooks**

CHOR 568 — Advanced Choral Conducting
Continuation of CHOR 567. Prerequisite: CHOR 567. **(2 credits)**

CHOR 667 — Advanced Choral Conducting
Continuation of CHOR 568. Prerequisite: CHOR 568. **(2 credits)**

CHOR 668 — Advanced Choral Conducting
Continuation of CHOR 667. Prerequisite: CHOR 667. **(2 credits)**

Department of Composition

Peyton, Head; Berger, Ceely, Cogan, DiDomenica, Fletcher, Heiss, T. Lee, Maneri, McKinley

Studio Instruction (CMP 500)

Classroom Instruction

CMP 517T — Composition for Non-Majors
Intended for students who are not Composition majors but who wish to pursue work in composition. **(2 credits) (Not offered 90-91)**

CMP 518T — Composition for Non-Majors
Development of CMP 517T. Prerequisite: CMP 517T. **(2 credits)**

CMP 543T— Instrumentation and Orchestration
Mechanical and acoustical properties of instruments. Writing for various instruments, instrumental groupings, and orchestration for large ensembles as well as for traditional orchestral groupings. Examples studied from the literature. Orchestral readings of students' work. **(2 credits) Peyton**

CMP 544T — Instrumentation and Orchestration
Development of CMP 543T. Prerequisite: CMP 543T. **(2 credits)**

CMP 553T — Electronic Music Composition
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. **(2 credits) Ceely**

CMP 554T — Electronic Music Composition
Development of CMP 553T. Prerequisite: CMP 553T. **(2 credits) Ceely**

CMP 555 — Graduate Composition Seminar
Addresses a variety of topics and issues important to composers. **(2 credits) DiDomenica**

CMP 556 — Graduate Composition Seminar
Development of CMP 555. Prerequisite: CMP 555. **(2 credits) Cogan**

CMP 557 — Electronic Sound Synthesis
Analog and digital methods of sound generation; field trips to computer installations. Prerequisite: CMP 554T. **(2 credits) Ceely**

CMP 558 — Electronic Sound Synthesis
Development of CMP 557. Prerequisite: CMP 557 **(2 credits)**

CMP 655 — Graduate Composition Seminar
Development of CMP 556. Prerequisite: CMP 556. **(2 credits)**

CMP 656 — Graduate Composition Seminar
Development of CMP 655. Prerequisite: CMP 655 **(2 credits)**

CMP 657 — Electronic Sound Synthesis
Development of CMP 558. Prerequisite: CMP 558. **(2 credits) Ceely**

CMP 658 — Electronic Sound Synthesis
Development of CMP 657. Prerequisite: CMP 657. **(2 credits) Ceely**

Department of Historical Performance

Gibbons, Head; Brauchli, Fitch, Holmgren, Jeppesen, Kaderavek, Krueger, Monahan, Pinkham, Porter, Rife, Stepner, Sullivan, Tyson

Studio Instruction (HP 500)

Classroom Instruction

HP 513T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of questions of style. Weekly performances by participants, and some outside reading. **(1 credit) Porter**

HP 514T — Elementary Thoroughbass
Continuation of HP 513T. Prerequisite: HP 513T. **(1 credit)**

HP 523T — Harpsichord Literature for Pianists
Survey of harpsichord literature from the sixteenth to the mid-eighteenth centuries. Special attention will be given to works adaptable to the piano, and to finding apporpriate pianistic solutions to adaptation. Field trips to the Museum of Fine Arts instrument collection to aquaint pianists with the sound and "feel" of antique harpsichords. Demonstration and student performance supplemented by recordings. **(2 credits) Gibbons**

HP 547T — Issues in Historical Performance
This course is designed to help students understand different (and often conflicting) approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff and others, the course will survey the role of composer as performer and will progress to the role of performer as composer in the creation of the modern Baroque style. **(2 credits) Gibbons**

HP 548T — Issues in Historical Performance
Recordings will be used to trace the development of historical consciousness in performance from the beginning of this century to the present. Selected readings from influential works on performance practice will be used to help explain these developments. Parallels will be drawn between fashions in musical performance and those in contemporary composition and other arts. **(2 credits) Gibbons**

HP 563T — Classic Era Chamber Music Performance
Representative chamber works of the late eighteenth century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of and techniques for the original instruments are examined; acoustical, social and philosophical aspects are discussed. Nineteenth- and twentieth- century attitudes and approaches to the Classic Style are surveyed in writings and recordings. **(2 credits) Gibbons (Not offered 90-91)**

HP 564T — Classic Era Chamber Music Performance
Continuation of HP 563T. Prerequisite HP 563T. **(2 credits)**

HP 573T — Advanced Continuo Class
Figured and unfigured basses and study of contrasting styles of continuo practices in the early and late Baroque era. By audition only. **(1 credit) Fitch (Not offered 90-91)**

HP 574T — Advanced Continuo Class
Continuation of HP 573T. Prerequisite: HP 573T **(1 credit)**

HP 577 — Baroque Music Performance
Performance of Baroque music on modern orchestral instruments. Limited to strings, two flutes, two oboes, two bassoons, and solo singers. Required of harpsichord majors. **(2 credits) Pinkham**

HP 578 — Baroque Music Performance
Continuation of HP 577. **(2 credits)**

HP 581 — Keyboard Instruments and Repertoire: Bach to Beethoven
Examines standard keyboard repertoire originally composed for harpsichord or fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works will be explored from initial composing to the present-day performing. **(2 credits) Gibbons (Not offered 90-91)**

HP 582 — Keyboard Instruments and Repertoire: Bach to Beethoven
Continuation of HP 581. **(2 credits)**

HP 585T — Viol Consort
Basic technique of the instrument and exploration of the sixteenth- through eighteenth-century consort literature. The Conservatory has a limited number of instruments available for student use. **(2 credits) Jeppesen**

HP 586T — Viol Consort
Continuation of HP 585T. Prerequisite: HP 585T. **(2 credits)**

HP 673T — Advanced Continuo Class
Continuation of HP 574T. Prerequisite: HP 574T. **(1 credit)**

HP 674T — Advanced Continuo Class
Continuation of HP 673T. Prerequisite: HP 673T. **(1 credit)**

HP 677 — Baroque Music Performance
Continuation of HP 578. Prerequisite: HP 577 or 578 **(2 credits)**

HP 678 — Baroque Music Performance
Continuation of HP 677. Prerequisite: HP 577, 578 or 677. **(2 credits)**

HP 685 — Viol Consort
Continuation of HP 586T. Prerequisite: HP 586T. **(2 credits)**

HP 686 — Viol Consort
Continuation of HP 685. Prerequisite: HP 685. **(2 credits)**

Interdepartmental Studies

The Undergraduate Liberal Arts Department oversees the Intensive English and English as a Second Language programs. Students should see the International Student Handbook for more information.

INT 513/514T — Intensive English I
INT 515/516T — Intensive English II
Practices vocabulary and grammar, reading and listening comprension to prepare students for TOEFL exam. **(0 credit)**

INT 520 — Independent Pedagogy Practicum
Available to woodwind, string, brass, and guitar students. For students who wish a semester or more of practical pedagogical experience in their chosen instrumental field: assignment to a teacher in the Preparatory School; supervision in guided

observation of lessons, actual teaching, conferences/feedback, choosing repertoire, assisting in coaching, general development of teaching skills, work with Preparatory School students; periodic educational philosophy/psychology seminars throughout each semester. **(1 credit) Stackhouse**

INT 525T — Health Education for Musicians
Discusses the early identification, prevention and treatment of injuries common to musicans; and functional anatomy and its relationship to musical technique. Therapeutic exercises for warm-up, strengthening and increasing flexibility are offered as general guidelines and for specific instruments. **(0 credit) Norris**

INT 537 — English as a Second Language I
Reading and listening comprehension, vocabulary development and selected grammar. **(0 credit) Chandler**

INT 538 — English as a Second Language I
Reading and listening comprehension; American history and culture and politics, development of study skills such as notetaking, outlining and skimming. **(0 credit) Chandler**

INT 550 — Independent Study
Please see page 41 for description of Independent Study.

INT 581 — Text of German Lieder: Goethe and Contemporaries (1749-1832)
Detailed study of selected lieder repertoire for literary and musical merit. Emphasis on comprehension of text through close reading and translation; analysis of literary values and the manner in which musical settings reflect (or fail to reflect) those values. Lieder of representative authors/composers are placed within the context of literary periods. **(2 credits) Reutlinger**

INT 582 — Text of German Lieder: Romanticism and the later Nineteenth Century (1798-1900)
Continuation of INT 581. Prerequisite: INT 581. **(2 credits)**

INT 637 — English as a Second Language II
Advanced level reading, writing, speaking and listening skill development. Includes different forms of expository writing and reading of extended text. **(0 credit) Chandler**

INT 638 — English as a Second Langage II
Focus is on the biographical book "Mozart" by Marsha Davenport and the film "Amadeus." Students will read and then write a summary biography on Mozart. They will then watch "Amadeus" and write a paper comparing the two versions of Mozart's life. **(0 credit) Chandler**

Department of Jazz Studies

Netsky, Head; Allen, Banacos, Boettger, Buda, Cowan, Eade, Garzone, Giuffre, Goodrick, Holland, Lockwood, Longstreth, Maneri, Manson, McKinley, McNeil, Moses, Roos, Russell, Schwendener, Stepton

Studio Instruction (JS 500)

Classroom Instruction

JS 525T — Rhythm Practice
Study of rhythm and the functions of the laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students will be expected to become proficient in playing the studies and identifying rhythms from dictation and other sources. **(1 credit) Holland**

JS 555T — Lydian Chromatic Concept of Tonal Organization
Introduction to the theoretical concepts formulated by the American composer George Russell; analysis of jazz and non-jazz compositions. **(2 credits) Schwendener**

JS 556T — Lydian Chromatic Concepts
Continuation of JS 555T. Prerequisite: Either JS 555T or JS 577. **(2 credits) Russell**

JS 557T — Advanced Lydian Chromatic Concepts
Analysis of twentieth-century composition techniques aimed at the jazz composer; study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: JS 556T. **(2 credits) Schwendener**

JS 558T — Advanced Lydian Chromatic Concepts
Continuation of JS 557T. Prerequisite: JS 557T **(2 credits) Russell**

JS 573T — Arranging I
Orchestration and instrumentation; analysis of works from the jazz repertoire. **(2 credits) Longstreth**

JS 574T — Arranging I
Continuation of JS 573T. Prerequisite: JS 573T. **(2 credits)**

JS 575T — Arranging II
Arranging for a 17-piece jazz band or commercial band. Melodic analysis and basic voicing techniques for 8 brass, 5 saxophones, 4 rhythm. Basic chord progressions. Prerequisite: JS 574T. **(2 credits) Longstreth**

JS 576T — Arranging II
Continuation of JS 575T. Prerequisite: JS 475T. **(2 credits)**

JS 577 — Advanced Jazz Theory
Material covered will bridge the gap between classical harmonic nomenclature and modern jazz harmonic symbology. **(2 credits) Schwendener**

JS 578 — Advanced Jazz Theory
Development of JS 577. **(2 credits) McKinley**

JS 583T — Jazz Ear-Training
The understanding of melodic line through the study of direction, function and purpose. The identification of tensions on chord changes and the ability to construct melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing with transcribed solos off the record. **(2 credits) Garzone**

Department of Music Education

Abrahams, Head; Battisti, Davidson, Kennedy, Riley, Scripp, Walters

Classroom Instruction

ME 503 — Contemporary Issues in Music Education
Examination of the present problems, challenges of education in general, and music education in particular; discussion, reading, and special projects dealing with curriculum, musical leadership, administration, evaluation, and philosophy. **(2 credits) Battisti**

ME 504 — Contemporary Issues in Music Education
Continuation of ME 503. Prerequisite: ME 503. **(2 credits)**

ME 505 — Philosophical Study of Education
Study of philosophy as discipline and its application to problems in education; particular emphasis placed on the role of music in the models examined. **(2 credits) (Not offered 90-91)**

ME 506 — Social Sciences and Education
Review of the traditional and contemporary social sciences as the instruments by which data are produced that are relevant to educational problems; candidates are encouraged to explore issues in music and education in non-musical frames of reference. **(2 credits) (Not offered 90-91)**

ME 521T — Testing, Measurement and Assessment in Music Education
The rudiments of traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. **(2 credits) Davidson/Scripp**

ME 526T— Music for Special Learners
An examination of research and materials adapted especially for special needs learners; an overview of music pedagogies as they apply to such learners; ways to integrate these children into graded music classrooms. **(2 credits) Kennedy (Not offered 90-91)**

ME 527 — Administration and Supervision in Music Education
An examination of techniques for the administration and supervision of a comprehensive public school program. Staff supervision, scheduling, budget, program evaluation, and strategies for building strong public relations will be discussed. **(2 credits) Abrahams**

ME 528 — Curriculum Development in Music Education
An overview of models of curriculum development, and specific approaches to developing a philosophy for music education, setting objectives, and designing scope and sequence for music learning activities. **(2 credits) Abrahams**

ME 528T — Music and Cognition
An exploration of musical development and training through the study of relevant research in cognitive psychology. **(2 credits) Davidson/Scripp**

ME 551T — Teaching Jazz
The development of Jazz programs in the public schools. **(2 credits) (Introduced after 90-91)**

ME 561 — Readings in Music Education Research
A survey of the literature and research in music education with an emphasis on systematic inquiry. **(2 credits) Davidson (Not offered 90-91)**

ME 562— Current Trends in Music Education
An overview of contemporary approaches to music education including those of Kodaly, Dalcroze, Orff, Suzuki, Gordon, and the Contemporary Music Project. Opportunities to work with materials and repertoire; ways to integrate and adapt these methodologies in American music classrooms. **(2 credits) Kennedy (Not offered 90-91)**

ME 563 — History of Music Education
Students will explore the profession from an historical perspective. Development of attitudes and methodology along with practical implications will be presented. **(2 credits) (Not offered 90-91)**

ME 683 — Practicum in Administration and Supervision
Required of students who wish Massachusetts State Certification as a Supervisor/Director. A practicum (150 clock hours) within one year or an internship (300 clock hours) within two years. Students work in a school system under the supervision of the director of music and the chairman of the music education department at the Conservatory. Students must meet all of the state requirements for this level of certification prior to beginning the practicum. Details are available from the music education office. **(4 credits) Abrahams**

ME 688 — Directed Study in Music Education
Preparation of the Master's thesis. **(2 credits)**

Department of Music History and Musicology

Smith, Head; Byrnes, Hallmark, Heiss, Labaree, Pinkham, Row

MHST 501 — Topics in Baroque Music
Special issues and problems arising from recent discoveries and research into the music of 1600–1750. The course is designed to familiarize the student with tools for research in this period, and to develop an understanding of the music's many facets through the study of the individual genre, composer, or country. **(2 credits) Porter**

MHST 502 — Baroque Instrumental Music
Examination of representative works with emphasis on the forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertory. In-class performance of works studied. **(2 credits) Pinkham (Not offered 90-91)**

MHST 505 — Topics in Music of the Classic Era
A study of historical and stylistic issues related to the development of music in the period between 1720 and the death of Beethoven. The course is designed to familiarize students with the stylistic principles of the music, its social-historical context, and with sources of information on this period, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Byrnes**

MHST 506 — Topics in Music of the Nineteenth Century
A study of historical and stylistic issues related to the development of music from the Romantic movement of the early nineteenth century through the music of Mahler. The course is designed to familiarize students with the stylistic principles of the music, its social-historical context, and sources of information on this period, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Byrnes**

MHST 507 — History of Western Musical Styles
A survey of the compositional principles and social-historical context of music from the Middle Ages through the Baroque period. Not available to musicology majors. **(2 credits) Smith**

MHST 508 — History of Western Musical Styles
A survey of the compositional principles and social-historical context of music from the Classical period to the present. Not available to musicology majors. **(2 credits) Smith**

MHST 511 — History of Music in the United States
A survey of music in the United States from colonial times to the present. The course is designed to familiarize students with historical and stylistic developments, in both the cultivated and

vernacular traditions, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 512 — Jazz History Research Seminar
Designed to give the student an understanding of the historical development of jazz, and of the issues and methods involved in the study of that development. Through individual projects and classroom lectures and discussions, the course will familiarize the student with the basic tools of jazz research and will survey and evaluate significant works of scholarship in the field. **(2 credits) Smith**

MHST 521 — Renaissance Sacred Music
Analysis of structure, influences, and changing attitudes toward musical and liturgical considerations in representative works; discussion of performance problems; class performance of works studied. **(2 credits) Pinkham**

MHST 522 — Baroque Sacred Music
Examination of representative works with emphasis on the oratorio and the passion. In-class performance of works studied. **(2 credits) Pinkham**

MHST 524 — Performance Practice 1100 to 1500
Seminar in Medieval and early Renaissance music. Gregorian chant, instrumentation, musica ficta, modal theory, principles of improvisation, and ornamentation. Open to musicology majors with consent of the chairman. **(2 credits) (Not offered 90-91)**

MHST 527 — Performance Practice 1650 to 1750
Seminar in late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, varieties of notation. Open to musicology majors with consent of the chairman. **(2 credits) Pinkham**

MHST 531 — Topics in Medieval Music
Issues and problems of the eleventh through fourteenth centuries, history and analysis of style and composers; questions of performance practice, the nature of the musical and theoretical sources. Special attention will be given to the music of Johannes Ciconia. **(2 credits) Hallmark (Not offered 90-91)**

MHST 532 — Topics in Renaissance Music
Issues and problems of the fifteenth and sixteenth centuries; history and analysis of style and composers; questions of performance practice; the nature of the musical and theoretical sources. **(2 credits) Hallmark (Not offered 90-91)**

MHST 533 — Notation of Medieval Music
Intensive performing and transcribing from original notation of the eleventh through fourteenth centuries; Gregorian chant, twelfth-century polyphony, Ars Nova, and Trecento works. **(2 credits) Hallmark (Not offered 90-91)**

MHST 534 — Notation of Renaissance Music
Intensive performing and transcribing from original notation of the fifteenth and sixteenth centuries. **(2 credits) Hallmark (Offered Spring 90)**

MHST 535 — Research in Music History
Acquaints the student with research tools and essential bibliographical materials through individual and class projects. Designed to meet the scholarly needs of the practical musician. With MHST 635 forms a 1-year course in techniques of musical research. **(2 credits) Smith**

MHST 537 — Teaching Music History
Seminar in teaching approaches and problems arising in current classroom situations; bibliographic study on recent research in music history and musicology. Students will be assigned as teaching assistants to undergraduate music history classes on a rotating basis. Open to all graduate students, with permission of the instructor. **(2 credits) Hallmark (Offered Spring 90)**

MHST 538 — Teaching Music History
Continuation of MHST 537. Prerequisite: MHST 537. **(2 credits) (Not offered 90-91)**

MHST 543 — Introduction to Ethnomusicology
Survey of the basic literature concerned with defining the field, its purposes, theories, and methodology, followed by individual research on specific non-Western music cultures. **(2 credits) Labaree**

MHST 544 — Topics in Ethnomusicology
(2 credits) Labaree

MHST 546 — Non-Western Modal Systems
Examination of modal systems of Arabic, Persian, Indian, Indonesian, Southeast Asian, Chinese, and Japanese musics; formulation of principles operative in each musical system, in multi-culture areas, and in all modal sytems under discussion. **(2 credits) Row (Not offered 90-91)**

MHST 551 — Topics in Twentieth Century Music: Ives, Schoenberg, Stravinsky
Study of the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; supplementary consideration of the particular developments which led to them, and of their subsequent, lasting influence. **(2 credits) Heiss**

MHST 552 — Topics in Twentieth Century Music: Ives, Schoenberg, Stravinsky
Continuation of MHST 551. Prerequisite: MHST 551. **(2 credits)**

MHST 564 — Sacred Choral Music — 1750-Present
A survey of representative large-scale works with orchestral accompaniment, and small-scale works designed for liturgical use. Among the topics to be discussed will be idiomatic choral devices, text setting, changes in liturgical attitude, the influence of instrument writing on choral writing, and the influence of neo-Renaissance and neo-Baroque movements. Lectures will be complemented by written assignments. **(2 credits) Pinkham (Not offered 90-91)**

MHST 601 — Topics in Baroque Music
Continuation of MHST 501. Prerequisite: MHST 501. **(2 credits) Instructor TBA**

MHST 605 — Topics in Music of the Classic Era
Continuation of MHST 505. **(2 credits) Instructor TBA**

MHST 606 — Topics in Music of the Nineteenth Century
Continuation of MHST 506. **(2 credits) Instructor TBA**

MHST 631 — Topics in Medieval Music
Continuation of MHST 531. **(2 credits) Hallmark**

MHST 632 — Topics in Renaissance Music
Continuation of MHST 532. **(2 credits) Hallmark**

MHST 635 — Research in Music History
Students will study sophisticated research techniques, develop awareness of current problems in subjects of their choice, and work with primary sources. Prerequisite: MHST 535. **(2 credits) Smith**

MHST 644 — Topics in Ethnomusicology: Asian Modal Systems
Continuation of MHST 544. Prerequisite: MHST 544. **(2 credits)**

MHST 681/682 — Honors Thesis
Available only with consent of the department. Credits must be distributed over two semesters. Preparation of the thesis must be supervised by a member of the department. See note with Program of Study. **(4 credits)**

Department of Opera

Moriarty, Head; Enman, Harer, Robinson, Rogers, Roll, M. Sullivan, Swanson, Vanstory, Wyneken

OPRA 510 — Graduate Ensemble: Opera Studio & Opera Theatre
(0 credit) Moriarty

OPRA 537T — Opera Workshop
An introduction to the basic techniques of opera presentation. Studies include preparation of arias and opera scenes. This course of study does not fulfill the ensemble requirement. **(2 credits) Roll**

OPRA 538T — Opera Workshop
Continuation of OPRA 537T. Prerequisite: OPRA 537T. **(2 credits) Roll**

OPRA 541 — Opera Studies: Studio
See description under Ensembles, page XX. The following courses must be taken simultaneously with OPRA 541 and cannot be taken separately from it: OPRA 510 - Section 01, OPRA 545, 547, 551, 553. VC 563 or OPRA 563 is also co-requisite with OPRA 541. **(2 credits) Moriarty**

OPRA 542 — Opera Studies: Studio
Continuation of OPRA 541. Prerequisite: OPRA 541. The following courses must be taken simultaneously with OPRA 542 and cannot be taken separately from it: OPRA 510 - Section 01, OPRA 546, 548, 552, 554. VC 564 or OPRA 564 is also co-requisite with OPRA 542. **(2 credits)**

OPRA 545 — Staging Class
In-depth analysis of professional audition techniques. Discussions and demonstration of styles characteristic in operatic periods. Discussion of operatic style and its effect on the physical presentation. Practical advice on resume preparation and career management. **(2 credits) Robinson**

OPRA 546 — Staging Class: Studio
Continuation of OPRA 545. Prerequisite: OPRA 545. **(0 credit)**

OPRA 547 — Stage Techniques: Studio
A study of acting technique as it applies to characterization, dramatic analysis and ensemble singing. Performance of scenes. **(0 credit) Robinson**

OPRA 548 — Stage Techniques: Studio
Continuation of OPRA 547. Prerequisite: OPRA 547. **(0 credit)**

OPRA 551 — Movement: Studio
Basic stage movement, including study of period steps, bows and expressive movement. **(0 credit) M. Sullivan**

OPRA 552 — Movement: Studio
Continuation of OPRA 551. Prerequisite: OPRA 551. **(0 credit)**

OPRA 553 — Stage Make-Up: Studio
Continuation of OPRA 553. Prerequisite: OPRA 553. **(0 credit) Swanson**

OPRA 561— Opera Studies: Theatre
The following courses must be taken simultaneously with OPRA 561 and cannot be taken separately from it: OPRA 510 - Section 02, OPRA 565, 567, 571, 573. OPRA 563 is also a co-requisite to OPRA 561. **(2 credits) Moriarty**

OPRA 562 — Opera Studies: Theatre
Continuation of OPRA 561. Prerequisite: OPRA 561. The following courses must be taken simultaneously with OPRA 562 and cannot be taken separately from it: OPRA 510 - Section 02, OPRA 566, 568, 572, 574. OPRA 564 is also co-requisite to OPRA 562. **(2 credits)**

OPRA 563 — Opera Diction: Theater
The study of pronunciation and enunciation in Italian, French and German, utilizing the International Phonetic Alphabet. **(2 credits) Vanstory**

OPRA 564 — Opera Diction: Theater
Continuation of OPRA 563. Prerequisite: OPRA 563. **(2 credits)**

OPRA 565 — Staging Class: Theater
In-depth analysis of professional audition techniques. Discussions and demonstrations of styles of characterization in operatic periods. Discussion of musical style and its effect on the physical presentation. Practical advice on resume preparation and career management. **(0 credit) Robinson**

OPRA 566 — Staging Class: Theater
Continuation of OPRA 565. Prerequisite: OPRA 565. **(0 credit)**

OPRA 567 — Stage Techniques I: Theater
A study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. **(0 credit) Robinson**

OPRA 568 — Stage Techniques I: Theater
Continuation of OPRA 567. Prerequisite: OPRA 567. **(0 credit)**

OPRA 571 — Movement I: Theater
Basic stage movement, including study of period steps, bows, and expressive movement. **(0 credit) M. Sullivan**

OPRA 572 — Movement I: Theater
Continuation of OPRA 571. Prerequisite: OPRA 571. **(0 credit)**

OPRA 573 _ Stage Make-Up: Theater
Introduction to the basic techniques of make-up for the stage. **(0 credit) Swanson**

OPRA 574 — Stage Make-Up: Theater
Continuation of OPRA 573. Prerequisite: OPRA 573. **(0 credit)**

OPRA 661 — Advanced Opera Studies: Theater
Prerequisite: OPRA 542 or OPRA 562. The following courses must be taken simultaneously with OPRA 661 and cannot be taken separately from it: OPRA 510 - Section 02, OPRA 665, 667, 671, 673. **(2 credits) Moriarty**

OPRA 662 — Advanced Opera Studies: Theater
Continuation of OPRA 661. Prerequisite: OPRA 661. The following courses must be taken simultaneously with OPRA 662 and cannot be taken separately from it: OPRA 510 - Section 02, OPRA 666, 668, 672, 674. **(2 credits)**

OPRA 665 — Staging Class: Theater
Continuation of OPRA 566. Prerequisite: OPRA 566. **(0 credit) Moriarty**

OPRA 666 — Staging Class: Theater
Continuation of OPRA 665. Prerequisite: OPRA 665. **(0 credit)**

OPRA 667 — Stage Techniques II: Theater (Stage Combat)
Continuation of basic theater performing techniques, including advanced movement. Specializing in the various types of fencing and physical interaction that is commonly encountered in stage performance. Continuation of OPRA 568. Prerequisite: OPRA 568. **(0 credit) Robinson**

OPRA 668 — Stage Techniques II: Theater (Stage Combat)
Continuation of OPRA 667. Prerequisite: OPRA 667. **(0 credit)**

OPRA 671 — Movement II: Theater
Continuation of OPRA 572. Prerequisite: OPRA 572. **(0 credit) M. Sullivan**

OPRA 672 — Movement II: Theater
Continuation of OPRA 671. Prerequisite: OPRA 671. **(0 credit)**

OPRA 673 — Aria Class: Theater
Review of Italian, French, German and English diction with emphasis on aria interpretation. **(0 credit) Moriarty**

OPRA 674 — Aria Class: Theater
Continuation of OPRA 673. Prerequisite: OPRA 673. **(0 credit)**

Department of Orchestral Conducting

Verrot, Head

Studio Instruction (ORCH 500)

Classroom Instruction

ORCH 505T — Advanced Solfege
Designed for students with previous solfege training who wish to direct their application of solfege skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Priority will be given to (1) graduate level conducting majors who plan to take the course for credit for two semesters; and (2) to students who are currently Teaching Assistants in undergraduate solfege courses. Permission of the instructor required. **(2 credits) Scripp (Not offered 90-91)**

ORCH 506T — Advanced Solfege
Continuation of ORCH 505T. Prerequisite: ORCH 505T. **(2 credits) Scripp**

ORCH 565T — Orchestral Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats, releases, and rehearsal techniques; study of a classic symphony and recitatives. **(2 credits) Verrot**

ORCH 566T — Orchestral Conducting
Continuation of ORCH 565T. Prerequisite: ORCH 565T. **(2 credits)**

ORCH 567 — Advanced Orchestral Conducting
Application of conducting technique to a greater variety of orchestral repertoire. Study of scores from the nineteenth and twentieth centuries for analysis, conducting, and score reading, performance practice and rehearsal techniques. Admission by audition only. **(2 credits) (Not offered 90-91)**

ORCH 568 — Advanced Orchestral Conducting
Continuation of ORCH 567. Prerequisite: ORCH 567.**(2 credits)**

ORCH 667 — Advanced Orchestral Conducting
Continuation of ORCH 568. Prerequisite: ORCH 568. **(2 credits)**

ORCH 668 — Advanced Orchestral Conducting
Continuation ORCH 667. Prerequisite: ORCH 667. **(2 credits)**

Department of Organ

Porter, Head; Hayashi, Teeters

Studio Instruction (ORG 500)

Classroom Instruction

ORG 513T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of questions of style. Weekly performances by participants and some outside reading. Open to all keyboard majors. **(1 credit) Porter**

ORG 514T — Elementary Thoroughbass Development of ORG 513T. Prerequisite: ORG 513T. **(1 credit)**

ORG 517T— Organ Class for Non-Majors
A study of fundamental principles of organ playing. Designed for non-majors with adequate keyboard facility. Admission by audition. **(1 credit) (Not offered 90-91)**

ORG 518T— Organ Class for Non-Majors
Continuation of ORG 517T. Prerequisite: ORG 517T. **(1 credit)**

ORG 521 — History of the Organ and Organ Design
A study of the organ from the late Middle Ages to the present day. Special emphasis on the relationship between organ design and performance style and registrational practice. Discussion of the technical design of the organ in an historical context. **(2 credits) Porter**

ORG 527 — Advanced Keyboard Harmony and Improvisation
Studies in thoroughbass are used as a foundation for beginning improvisation at the organ. Instruction in a variety of techniques: ostinato, variation, cantus firmus settings, as well as fugal improvisation. Prerequisite: ORG 513T-514T. **(1 credit) Porter**

ORG 528 — Advanced Keyboard Harmony and Improvisation
Continuation of ORG 527. Prerequisite: ORG 527. **(1 credit)**

ORG 541 — Music in Modern Liturgy
A seminar exploring the role of the classically-trained musician in modern liturgical churches. Liturgical authorities and

musicians will participate as occasional lecturers. Students will pursue a major research project resulting in a paper or lecture/demonstration. **(2 credits) Teeters**

ORG 542 — Hymnody
Discussion of hymn singing and writing from earliest examples through modern times. **(2 credits) Teeters**

ORG 543 — Organ Repertoire and Performance Practice
A study of representative works from the sixteenth century to the present emphasizing correlation of literature to the respective instruments; historical and national characteristics. **(2 credits) Porter (Not offered 90-91)**

ORG 544 — Organ Repertoire and Performance Practice
Continuation of ORG 543. Prerequisite: ORG 543. **(2 credits)**

ORG 545 — Italian Organ Repertoire of the Seventeenth and Eighteenth Centuries
(2 credits) (Not offered 90-91)

ORG 546 — Italian Organ Music: Frescobaldi
(2 credits) (Not offered 90-91)

ORG 547 — Organ Ensemble Repertoire
(1 credit) (Not offered 90-91)

ORG 548 — Organ Ensemble Repertoire
(1 credit)

ORG 571 — Choral Conducting for Organists
Basic choral conducting skills are studied. **(2 credits) Teeters (Not offered 90-91)**

ORG 572 — Choral Conducting for Organists
All conducting is done from the keyboard. The class serves as a choral laboratory. Methods of controlling performances from the keyboard both by gesture and playing technique are explored in detail. **(2 credits) Teeters**

ORG 573 — Organ Works of J. S. Bach
(1 credit) (Not offered 90-91)

ORG 627 — Advanced Keyboard Harmony and Improvisation
Continuation of ORG 528. Prerequisite: ORG 528. **(1 credit) Porter**

ORG 628 — Advanced Keyboard Harmony and Improvisation
Continuation of ORG 627. Prerequisite: ORG 627. **(1 credit)**

Department of Percussion and Brass

Walters, Head; Beale, Bolter, Buda, Epstein, Firth, Hanks, Katzen, Kavalovski, Mackey, Menkis, Morrison, Ruske, Schlueter, Sebring, Swallow, Wadenpfuhl, Yeo

Studio Instruction (PRCBR 500)

Classroom Instruction

PRCBR 525T — Drum Set Class
Class drum set technique and performance (for classical percussion majors). The class will cover all drum set styles and will prepare classical percussion majors to meet the demands of drum set performance in today's music. Required for one year for all graduate classical percussion majors. **(1 credit) Buda**

PRCBR 526T — Drum Set Class
Development of PRCBR 525T. Prerequisite: PRCBR 525T. **(1 credit)**

PRCBR 530T — Chamber Music for Percussionists
Please see description under Percussion Ensemble on page 34. **(1 credit) Epstein**

PRCBR 541T — Brass Seminar
Study of instrument construction, mouthpieces, intonation, audition preparation, professional studio teaching, performance practice and aural heritage. **(1 credit) Walters**

PRCBR 542T — Brass Seminar
Continuation of PRCBR 341T. **(1 credit) Walters**

Department of Piano

Chodos, Head; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, P. Zander

Studio Instruction (PNO 500)

Classroom Instruction

PNO 547T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Lectures, performances, and discussions with members of the piano faculty and guests on varied subjects such as: practical considerations toward the development of a whole pianistic perspective; dealing with stress and performance anxiety, memory, and practicing; a view of the great performance traditions; relating music to surrounding arts and philosophies. Faculty and student forums included; end-of- term paper required. **(1 credit) Jochum/Stackhouse**

PNO 548T — Piano Performance Seminar
Continuation of PNO 547T. Members of the class will be required to perform at least once during the semester. Prerequisite: PNO 547T. **(1 credit) Chodos**

PNO 551T — Piano Pedagogy
Examination of methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overview of comparative educational philosophies and psychologies as related to piano teaching; guest speakers in special areas of concentration; introduction to Dalcroze Eurhythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, plus practicum in conjunction with the Extension/Preparatory School Piano Department. **(2 credits) Stackhouse**

PNO 552T — Piano Pedagogy
In-depth work in the areas of teaching/learning philosophies and psychologies, specific individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano Department. Prerequisite: PNO 551T. **(2 credits)**

PNO 557 — Techniques of Playing Twentieth-Century Music
From Ives, Cowell, and Schoenberg to Crumb, Cage, and beyond: the challenges of the modern and unconventional. The class will study polyrhythms and new "inside-the-piano"

instrumental techniques, decipher non-standard notations, explore the philosophical currents behind the new-music repertoire, and finally, confront the ever-present question, "But is it music?" **(2 credits) Drury (Not offered 90-91)**

PNO 558 — Techniques of Playing Twentieth-Century Music
Continuation of PNO 557. Prerequisite: PNO 557. **(2 credits)**

PNO 567 — Piano Research Project
All piano majors must undertake a research or analytical project. The results of the project will be presented in an open lecture-recital. **(2 credits) Chodos (Offered Fall 90 only)**

Department of Strings

Rosenblith, Head; Anderson, Auclair (visiting faculty), Barker, Brink, Buswell, Carr, Cirillo, Fine, Greenhouse, Koff, Leisner, Lesser, Lowe, Orleans, Palma, Seeber, R. Sullivan, Thompson, Trampler, Ushioda, Vilker-Kuchment, Wells, Wolfe

Studio Instruction (STR 500)

Classroom Instruction

STR 530T — Bass Class
Study of orchestral excerpts. Open only to bass majors. **(1 credit) Palma**

STR 540T — Chamber Music with Guitar
Coaching of Chamber Music with other instruments and voice in a master class format. Course will serve the needs of both students who require an introduction to chamber music and those who seek experience with more advanced, non-traditional repertoire. **(1 credit) Leisner**

STR 549T — Viola Class for Violinists
Violin students familiarize themselves with the clef, as well as certain distinctive viola techniques. Permission of instructor required. **(2 credits) Fine (Offered Fall 90 only)**

STR 559T — Aural Heritage of String Playing
Survey through sound recordings, written criticism and contemporary descriptions of performances of the heritage of individual string performing artists and the schools they represent. **(2 credits) Lesser (Not offered 90-91)**

STR 562T — String Pedagogy
Approaches and methods in the education of string players, historical development of techniques, pedagogical writings, guest lecturers. **(2 credits) Rosenblith (Not offered 90-91)**

STR 583T — Guitar Repertoire and Performance Seminar
Forum for the development of the student's performance ability. Issues addressed: style, interpretation, performance practice, stage deportment, and performance anxiety. Formal performances by the students in the class serve as a springboard for the discussion of these topics. **(1 credit) Anderson**

STR 584T — Guitar Repertoire and Performance Seminar
Development of STR 583T. Prerequisite: STR 583T. **(1 credit)**

Department of Theoretical Studies

Cogan, Head; Ceely, Davidson, DiDomenica, Escot, Felice, Heiss, Hoffmann, Maneri, Zaritzky

The department offers a wide range of one- and two-semester courses to graduate students from all specializations in the school, as well as to Theoretical Studies majors in particular. The courses offer theoretical approaches for analysis, composition, performance, historical, cultural, and speculative research, and for pedagogy. In the listings that follow, an § indicates a two-semester course; the department requests a year-long commitment in two-semester courses.

Studio Instruction (THYG 500)

Classroom Instruction

THYG 023/024 — Graduate Remedial Music Theory §
This special course is designed to aid those with music theory deficiencies as revealed in the Graduate Music Theory Competency Exam. Passing the class grants exemption from passing the Exam. Weekly sessions of analysis (by ear and from score) and dictation. Study of "sonic designs" and their contributions to overall form. Emphasis on aural analysis and development of strategies for approaching both aural and written tasks. Coverage of analytical terminology, examples from Bach, Mozart, Haydn, Beethoven, Schubert, and Bartok. **(Two-semester course not recorded on transcript; non-credit; special fee required. Please see page 64, Fees Schedule.) Zaritzky**

THYG 501 — Score Reading §
Development of score-reading facility at the piano for students with some keyboard experience; practice of eye-hand coordination, clefs, transposition, rhythmic accuracy; material from Morris and Ferguson *Preparatory Exercises in Score Reading;* supplementary vocal and chamber scores. Admission by permission of instructor. **(2 credits) Felice**

THYG 502 — Score Reading
Continuation of THYG 501. Prerequisite: THYG 501. **(2 credits)**

THYG 503 — Significant Theoretical Developments
Especially for non-specialists in theory, a general review with emphasis on theoretical revisions and innovations since 1900. Through readings, analysis and performance, current ways of understanding earlier music and the full range of twentieth-century compositional/theoretical developments are introduced. Topics include Schenkerian analysis; scalar, serial, mathematical, and psycho-acoustical theories; global structures; and music appropriate to each. **(2 credits) Escot/Zaritzky (Not offered 90-91)**

THYG 504 — Significant Theoretical Developments
Continuation of THYG 503. **(2 credits)**

THYG 511T — Sixteenth-Century Counterpoint §
Study of sixteenth-century vocal style through the analysis and composition of canons and two-voice motets of Lassus. Readings in Pietro Aaron, Aldrich, Cook and Wittkower. Additional analysis and composition is required of graduate students. **(2 credits) Davidson**

THYG 512T— Sixteenth-Century Counterpoint
The expansion of concepts and skills acquired in THYG 511T through the analysis and composition of motets and mass movements in three or four voices. Readings in Zarlino. Prerequisite: THYG 511T or permission of instructor. **(2 credits)**

THYG 513T — Invention in the Style of Bach §
A study of eighteenth-century contrapuntal practice in two voices. Exercises in two-voice writing prepare the student for the project of composing a two-voice invention in the style of Bach. Analysis of Bach inventions. **(2 credits) Hoffmann**

THYG 514T — Fugue in the Style of Bach
A study of eighteenth-century contrapuntal practices in three voices. Exercises in three-voice fugue in the style of Bach. Analysis of Bach fugues. Prerequisite: THYG 513T. **(2 credits)**

THYG 515 — Tonal Composition §
Analysis and composition of forms associated with tonal music; motive, phrase, period, sentence; small Ternary Form, Minuet, Scherzo, Theme and Variations, Rondo, Sonata; based on Schoenberg's *Fundamentals of Musical Composition*. **(2 credits) Ceely**

THYG 516 — Tonal Composition
Continuation of THYG 515. Prerequisite: THYG 515. **(2 credits) DiDomenica**

THYG 517T — Microtonal Composition and Performance
While learning to hear and play as many as six discrete increments within the semitone, thereby producing an enriched pitch continuum, students will explore microtonal sonorities through writing various harmony, melody, and counterpoint exercises. Frequent listening assignments in microtonal music, as well as analysis of several major works. **(2 credits) Maneri**

THYG 518T — Microtonal Composition and Performance
Continuation of THYG 517T. Prerequisite: THYG 517T. **(2 credits) Maneri**

THYG 521 — Interpretive Analysis §
Analysis for performers; concepts of rhythmic, linear, harmonic, and structural analysis; performance implications of analytic conclusions; performance and analysis of works from the student's own area of specialization. **(2 credits) Heiss**

THYG 522 — Interpretive Analysis
Continuation of THYG 521. Prerequisite: THYG 521. **(2 credits) Heiss**

THYG 523 — Schenker's Analytical Methods §
Examination of Schenker's theory of tonality and analysis, and its influence on musical hearing, thinking, and performance. Schenker's treatment of harmony, voice leading, motive, and form; his methods of analytical research and presentation, including autograph study and graphic display. Consideration of compositions primarily from Bach to Brahms as organic aural entities; and of appropriate historical and conceptual contexts for evaluating Schenker's contribution to their understanding. **(2 credits) Zaritzky**

THYG 524 — Schenker's Analytical Methods
Continuation of THYG 523. Prerequisite: THYG 523. **(2 credits) Zaritzky**

THYG 525 — Psychophysical Analysis I: Extended Parameters §
Developing a more comprehensive theory; recognizing scientific concepts of sound, communications, and analytic modelling, capable of illuminating music of diverse periods and culture, past and present. Theories of musical space, musical language, and time are explored, with constant attention to diverse music and music theories, and against a background of the psychophysical analysis of sound and time, information theory, linguistics, and the history and philosophy of science. (Note: Psychophysical Analysis I and II are self-contained and can be taken independently.) **(2 credits) Cogan**

THYG 526 — Psychophysical Analysis: Extended Parameters
Continuation of THYG 525. **(2 credits)**

THYG 527 — Psychophysical Analysis II: Tone Color Analysis §
Analysis of musical sound-voices, instruments, and their combinations; and of the ways sonic qualities are ordered to shape whole musical context and works. Sonic structure in music of many periods and cultures; relationship of tone color to other parameters; and relationships of sonic properties to those of linguistics and of visual color. Texts: Cogan & Escot, *Sonic Design*; Cogan, *New Images of Musical Sound*.
(2 credits) Cogan (Not offered 90-91)

THYG 528 — Psychophysical Analysis: Tone-Color Analysis
Continuation of THYG 527. Prerequisite: THYG 527. **(2 credits)**

THYG 531 — The Keyboard Works of Johann Sebastian Bach
A one-semester survey of keyboard works of Johann Sebastian Bach, with particular emphasis on the partitas and suites, as well as on selected organ works. Lectures and class discussions will explore eighteenth-century rhythmic theory, Affectenlehre, Figurenlehre, rhetoric and symbolism, and ways in which consideration of the above may exert an influence on musical performance. This course is primarily intended for performers who wish to deepen their understanding of the keyboard works of Bach, but is open to all Conservatory students.
(2 credits) Porter (Not offered 90-91)

THYG 533 — Mathematical Systems
Introduction to the application of mathematical structures to musical composition and theory. Selected topics in statistics, set theory, probability, non-linear phenomena, proportional theory, and geometry, as they apply to music from earliest to modern times. **(2 credits) Escot (Not offered 90-91)**

THYG 535 — Advanced Sonic Analysis
Work in the Sonic Analysis Laboratory using its real-time fast-Fourier transform soundwave analysis facilities. Sonic analysis of musical instruments and voices, and analysis of sonic contexts in music of diverse historical periods and cultures down to the present. **(2 credits) Cogan (Not offered 90-91)**

THYG 536 — Advanced Sonic Analysis
Continuation of THYG 535. Prerequisite: THYG 535. **(2 credits)**

THYG 537 — Bach's Well-Tempered Clavier
An introduction to the musician's "daily bread," including analysis, editing, listening, performance, readings, and transcription (for non-keyboard players). Readings include C.P.E. Bach, Busoni, Czerny, Kirkpatrick, Landowska, Riemann, Schenker, Tovey and others. Questions of structure (the diverse genre of preludes; fugue as a tonal contrapuntal process) and style (articulation, instrument, ornament, and tempo) are explored. **(2 credits) Felice**

THYG 538 — Form in Atonal and Serial Music
Examination of various approaches to analysis of atonal and serial music, with emphasis placed on pitch relationships in the music of Schoenberg, Berg, and Webern. **(2 credits) Hoffmann**

THYG 542 — Readings in Analysis
Analyses offer musicians valuable insights into interpretation of specific compositions, as well as into compositional methods and possibilities. This course introduces student performers,

composers, and theorists to a wide spectrum of published analyses which have become "classics" of practical and theoretical reference. The authors range from C. P. E. Bach and Rameau through Czerny and Riemann to Tovey, Schoenberg, and Boulez. Through reading, listening, and discussion the class evaluates how well the analyses reveal their chosen music. Historical changes in analytical methods are observed, and the range of analytical subjects (harmony, rhythm, formal relationships, and others) is considered. **(2 credits) Zaritzky**

THYG 543 — Advanced Ear-Training (Tonal)
Advanced tonal hearing and singing. Practice in perception and rendering of complex melodic shapes and tonal motions: linear and multilinear melodic formations; harmonic and contrapuntal textures; chromaticism and modulation. Melodic, contrapuntal, and harmonic dictation; prepared and sight singing; aural analysis; interactive improvisation. Based on texts such as Adler's *Sight Singing* and Jersild's *Ear Training* and on music of the Baroque, Classical, and Romantic periods. **(2 credits) Zaritzky (Not offered 90-91)**

THYG 544 — Advanced Ear-Training (Contemporary)
Hearing, singing, and playing twentieth-century idioms. Practice in perception and rendering of rhythmic, intervallic, scalar, and tone-set formations. Dictation; prepared and sight singing; aural analysis; interactive improvisation; reading of diverse notations. Based on texts such as Hindemith's *Elementary Training for Musicians;* Edlund's *Modus Novus;* and on music of varied European and American twentieth-century composers. **(2 credits) Zaritzky (Not offered 90-91)**

THYG 546 — Beethoven Symphonies
A course exploring theoretical and performance aspects of several of the symphonies. Special focus will be placed on structure, thematic development, tempo, orchestration, etc. The class will consist of a Beethoven orchestra. Conductors and non-performers may also participate: ideas discussed in class will be tested in actual performance. **(2 credits) B. Zander (Not offered 90-91)**

THYG 551 — Teaching of Compositional Practice §
Compositional experience for students who plan a career that includes theory teaching. Composition and criticism of compositions of others in a variety of historical, cultural, and theoretical approaches, based on Cogan & Escot's *Sonic Design: Practice and Problems.* Critical review of counterpoint, harmony, and composition texts. **(2 credits) Cogan (Not offered 90-91)**

THYG 552 — Teaching of Compositional Practice §
Continuation of THYG 551. Prerequisite: THYG 551. **(2 credits) Cogan**

Department of Third Stream Studies

Blake, Head; Eade, Fletcher, Goodrick, Labaree, Lowery, Netsky, Rabinovitz, Sandvik

The Department of Third Stream Studies provides students with the opportunity to synthesize diverse musical traditions such as Jazz, Contemporary Classical and Ethnic musics through improvisation, performance and composition. Students learn to create a highly individual music: a music they feel inside themselves, but do not hear around them. Students are expected to bring cassette tape recorders to all Third Stream courses.

Studio Instruction (TS 500)

Classroom Instruction

TS 057 — Graduate Third Stream Ear-Training
The focus of this course is the aural memorization of thirty-five melodies; a rapid recognition and ability to reproduce all intervals within the octave; the ability to recognize and reproduce various chords up to the thirteenth chord; the recognition and ability to reproduce triad progressions; the ability to take rhythmic dictation; and the ability to transcribe various studied tunes with melodies and harmonies and rhythm. **(0 credit) Rabinovitz**

TS 058 — Graduate Third Stream Ear-Training
Continuation of TS 057. Prerequisite: TS 057. **(0 credit)**

TS 517T — Aural Training and Improvisation for Non-Majors
Introduction to jazz and other ethnic forms and styles through ear-training and improvisation; melodic memorization, interval recognition, standard harmonic progressions, literature and repertoire of improvisation. **(2 credits) Blake**

TS 518T — Aural Training and Improvisation for Non-Majors
Continuation of TS 517T. Prerequisite: TS 517T. **(2 credits)**

TS 541T — Soul Music
Explores, from the perspective of the recording industry, the foundation and formalization of American Black popular music in the 1960s, the emergence of a truly American ethnic music and its social and artistic influence on American culture today. **(2 credits) Lowery (Not offered 90-91)**

TS 548T — Rhythmic Training
Intense exploration of rhythm in the context of various music traditions. Curriculum will cover elements of percussion-based music, melodic rhythm, sense of time, ensemble playing, and notation supplemented by guest specialists. Emphasis will be placed on the development of aural and performance skills as well as class participation. **(2 credits) Lowery (Not offered 90-91)**

TS 551T — Issues and Trends in American Music
In a series of lectures, Conservatory faculty and visitors will speak from their individual perspectives as makers of music. They will respond to the questions and problems that form the framework of the course. **(2 credits) Fletcher/NEC Faculty (Offered Fall 90 only)**

TS 552T — Issues and Trends in American Music
Continuation of TS 551T. Prerequisite: TS 551T. **(2 credits) (Not offered 90-91)**

TS 561T — Yiddish Music Performance Styles
An introduction to the various types of Jewish music that flourished in Eastern Europe and the Americas. We will survey styles including folk, theatre, cantorial, hassidic, and klezmer (instrumental), and work toward individual and group performance projects. **(2 credits) Netsky**

TS 571 — Third Stream Methodology
Focus on projects relevant to the Third Stream musician. **(2 credits) Blake**

TS 572 — Third Stream Methodology
Development of TS 571. Prerequisite: TS 571. **(2 credits) Netsky**

TS 577T — Indian Modal Improvisation
Introduces the basic melodic and rhythmic concepts of North Indian classical music through a combination of playing and

directed listening. Three different ragas will be introduced. Exploration of each of these ragas will be through playing (on Western instruments) and through singing. Focus on melodic grammar and mood (rasa) of each raga. Experimentation will be with different forms of Indian improvisation both in free rhythm and using Indian rhythmic cycles. **(2 credits) Rabinovitz (Not offered 90-91)**

TS 578T — Third Stream Explorations — A Boston Perspective
Explore developments in Third Stream music with Boston as the center of focus. From Richard Twardzik and Johnny Hodges to T.J. Anderson and Gunther Schuller, from the Cambridge folk explosion in the sixties to contemporary classical music today, we will investigate the many areas of activity that have kept Boston's musical scene vitally creative. The course includes guest lecturers, analysis of compositional and improvisational styles, some transcription, and discussion of the social and cultural issues that influence the music. **(2 credits) Eade (Not offered 90-91)**

TS 582T — Music of Billie Holliday
Historical survey of the four major periods of Billie Holliday's career. Memorization and performance of pieces from her repertoire will be required. **(2 credits) Blake**

TS 583T — Advanced Aural Training
Study of various twentieth century musics with emphasis on advanced ear-training. Non-majors only. **(2 credits) Netsky**

TS 584T — Advanced Aural Training
Development of TS 583T. Non-majors only. Prerequisite: TS 583T. **(2 credits) Blake**

TS 585T — Development of Personal Style
Exploration of model composition in various styles of composed and improvised music. **(2 credits) Netsky**

TS 586T— Development of Personal Style
Directed study of styles of musicians most relevant to students in the class. Prerequisite: TS 585T. **(2 credits) Blake**

TS 671 — Third Stream Methodology
Continuation of TS 572. Prerequisite: TS 572. **(2 credits) Blake**

TS 672 — Third Stream Methodology
Continuation of TS 671. Prerequisite: TS 671 **(2 credits) Sandvik/Lee**

Department of Voice

Pearson, Head; Clickner, Craig, Decima, DeVoll, Garrett, Haber, Hodam, Roll, St. Laurent, Vanstory, Zambara

Studio Instruction (VC 500)

Classroom Instruction

VC 521— Voice Class
Intended for students who are not majoring in Vocal Performance. Lectures, discussion, and individual attention to problems of vocal production and technique. **(2 credits) DeVoll**

VC 522— Voice Class
Continuation of VC 521. Prerequisite: VC 521. **(2 credits)**

VC 563 — Diction for Singers
Rules and techniques of accurate pronunciation, enunciation, and projection of French, Italian, and German, using the International Phonetic Alphabet; class discussions, performances, and critiques; written and oral examinations. Text: *Diction* by John Moriarty. **(2 credits) Decima**

VC 564 — Diction for Singers
Continuation of VC 563. Prerequisite: VC 563. **(2 credits)**

VC 565 — Vocal Pedagogy
Reading and discussion of William Vennard's *Singing: The Mechanism and the Technic*; teaching demonstrations by class members; guest lecturers and demonstrations. Prerequisite for Voice Department Assistantship. **(2 credits) Pearson**

VC 566 — Vocal Pedagogy
Continuation of VC 565. Half semester devoted to voice therapy, speech pathology, and the psychology of teaching. Texts: *Change Your Voice, Change Your Life* by Morton Cooper; *Voice* by Green. Prerequisite: VC 565. **(2 credits) Pearson**

VC 575 — Vocal Techniques and Repertoire, French
Performance and in-depth discussion of French Melodies; musical considerations, style, ensemble, diction, basic communication. Prerequisite: VC 564. **(2 credits) Garrett**

VC 576 — Vocal Techniques and Repertoire, French
Development of VC 575. Prerequisite: VC 575. **(2 credits)**

VC 577 — Vocal Techniques and Repertoire, German
Performance and in-depth discussion of German Lieder; musical considerations, style, ensemble diction, basic communication. Prerequisite: VC 564. **(2 credits) Decima**

VC 578 — Vocal Techniques and Repertoire, German
Continuation of VC 577. Prerequisite: VC 577. **(2 credits)**

Vocal Coaching (VC 620)
Graduate Vocal Performance majors may take up to four semester credit hours of studio Vocal Coaching to replace four semester credit hours of coursework. There is no additional charge for the first four semester credit hours of Vocal Coaching. Credits of Vocal Coaching in excess of 4 are charged at the studio rate.

Designed to aid the singer in interpretive style and presentation, Vocal Coaching consists of a studio session with an accompanist, particularly in preparation for a public performance or recital. This option is generally selected in the final year. **(2 credits) Decima, Garrett, Vanstory**

Department of Wind Ensemble Conducting

Battisti, Head

Studio Instruction (WNDEN 500)

Classroom Instruction

WNDEN 501T — Wind Ensemble Repertoire
Survey of woodwind, brass, and percussion ensemble repertoire for small and large wind ensembles from the sixteenth to the twentieth century; attention will be given to the preparation of works from this repertoire for concert performance. **(2 credits) Battisti**

WNDEN 502T — Wind Ensemble Repertoire
Continuation of WNDEN 501T. Prerequisite: WNDEN 501T. **(2 credits)**

WNDEN 505T — Advanced Solfege
Designed for students with previous solfege training who wish to direct their application of solfege skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Priority will be given to (1) graduate level conducting majors who plan to take the course for credit for two semesters; and (2) to students who are currently Teaching Assistants in undergraduate solfege courses. Permission of the instructor required. **(2 credits) Scripp (Not offered 90-91)**

WNDEN 506T — Advanced Solfege
Continuation of WNDEN 505T. Prerequisite: WNDEN 505T. **(2 credits) Scripp**

WNDEN 587T — Wind Ensemble Conducting
Basic beat patterns, subdivision, compound meters, preparatory beats and releases, performance practice and rehearsal techniques for amateur and semi-professional ensembles. Application of techniques to eighteenth- and nineteenth-century repertoire; history of wind literature. Prerequisite: one year of conducting study in an undergraduate conducting course. **(2 credits) Battisti**

WNDEN 588T — Wind Ensemble Conducting
Continuation of WNDEN 587T. Prerequisite: WNDEN 587T. **(2 credits)**

WNDEN 687T — Wind Ensemble Conducting
Extension of conducting technique and repertoire with emphasis on twentieth-century literature. Greater emphasis on actual conducting experience and score analysis. Prerequisite: WNDEN 588T. **(2 credits) Battisti**

WNDEN 688T — Wind Ensemble Conducting
Continuation of WNDEN 687T. Prerequisite: WNDEN 687T **(2 credits)**

Department of Woodwinds

Wrzesien, Head; Annis, Buyse, Dunkel, Eifert, Genovese, Heiss, Hobson-Pilot, Radnofsky, Rapier, Ruggiero, Schaefer, F. Smith, Thorstenberg, Wakao, Webster, Wright

Studio Instruction (WW 500)

HEALTH SERVICES AND RESIDENCE HALL INFORMATION

NEC Health Insurance

The Commonwealth of Massachusetts requires by law that every educational institution ensure that all full-time and three-quarter-time students, including International Students, be enrolled in a qualifying student health insurance plan. In order to comply with the law, New England Conservatory has made arrangements for its students to participate in a student health insurance program administered by Chickering Insurance Agency, Inc. Chickering covers basic accident and sickness benefits for a twelve-month period. An in-depth description of coverage is available from the Business Office or the Director of Residence.

Waiver of Insurance

All full-time and three-quarter-time students are required to sign a waiver attesting to comparable coverage. If this waiver is not signed and returned to the Business Office by August 15, 1990, the student will be enrolled automatically and charged for participation in the NEC Health Insurance Program.

NEC Health Services

The health services package offered to students by the Conservatory is comprised of two parts: a general health service, provided by J. Barclay Adams, M.D., and the accident/sickness insurance policy described above. Please refer to the current fee schedule for the cost.

All students living in the Residence Hall are required to participate in both parts of the health package. If comparable coverage in a present insurance policy is demonstrated, the insurance portion of the package will be refunded. Proof of comparable coverage must be submitted to the Business Office every year. Students not living in the Residence Hall are encouraged to subscribe to either or both parts of the package. All arrangements should be made through the Business Office. A full description of the services provided by J. Barclay Adams, M.D., and the insurance plan will be explained in information sent to the parents of each entering and returning student. Parents and students are urged to read these pamphlets carefully, and non-Residence Hall students are urged to give the package serious consideration. For further information, students should contact the Director of Residence.

General health services are offered by the Conservatory in the routine practice of J. Barclay Adams, M.D., who is affiliated with New England Deaconess Hospital and Brigham and Women's Hospital. Dr. Adams is a board-certified internist who will also care for minor dermatology, gynecology, and

orthopedic problems. Health services do not include dentistry and routine vision testing and correction. When appropriate for special problems, referrals will be made to consultants covered by the insurance policy. Hospitalization, if necessary, would ordinarily take place in the care of Dr. Adams or consultants at Deaconess or Brigham and Women's Hospital.

Office hours with Dr. Adams are by appointment during the week. Urgent problems can be attended to at other times. Emergency medical coverage is available via Dr. Adams' office at all times, or students may call the Director of Residence, ext. 380 or 381. Dr. Adams' office is at 110 Francis Street, near Deaconess Hospital. The telephone number is 734-4747.

Mental Health Services

Mental health services are provided by Meg Turner, Ph.D., Don Greif, Ph.D., and other Counseling Center staff members. The Counseling Center staff is available to address a wide range of concerns, including issues of personal or professional identity, self-esteem, relationships, depression, anxiety, substance abuse, competition, performance anxiety, and difficulties with concentration and discipline.

Student visits are confidential, and the services are free to all enrolled Conservatory students, including those who are not on the health plan. Appointments may be made by calling Extension 460.

Dental Coverage

All Conservatory students are eligible to join the Boston University Dental Plan. Additional information is available from the Director of Residence or the Dean's Office.

Terms of the Residence Hall Reservation Contract

The Conservatory Residence Hall provides accommodations for single men and women. All freshmen and first-year transfer students are required to live in the Residence Hall unless one of the following exemptions applies:

- Student will live with parents or relatives.
- Student is 21 years of age or older.
- Student is married.
- Student holds a bachelor degree from another institution.

(1) The room contract is binding for the full academic year. The Residence Hall is not available on a semester basis.
(2) The Residence Hall Deposit secures a residence accommodation, provided space is available. This deposit is refundable, following an acceptable inspection, at the time the student vacates the room. The cost of any damages incurred in the room or building by the student is subtracted from this deposit. The deposit may also be refunded should the student decide, on or before June 15, not to reside in the Residence Hall.
(3) Sixty percent of the yearly rate and the full Medical Coverage Fee are payable by August 15th, before occupancy is permitted at the start of the school year.
(4) Rooms will be assigned in the order in which reservations and deposits are received. Freshmen will be given first priority on available spaces until July 1. After July 1 upperclassmen and graduate students will have equal opportunity to secure Residence Hall accommodations.
(5) Residence Hall rates include both room and board, as participation in the meal plan is required of all Residence Hall students. Written requests for exceptions, with justification, must be submitted to the Financial Review Committee. Two meal plan options are available. Lunches are available on a cash basis.
(6) The Medical Coverage Fee is required of all Residence Hall students. This fee includes both membership in a general health service and coverage in an insurance plan. The insurance portion will be refunded if comparable coverage in a present plan can be demonstrated. Proof of comparable coverage must be submitted to the Business Office by August 15th in order to be refunded.
(7) Students should expect to have a roommate. Through the use of roommate questionnaires, every effort is made to match each student with a compatible roommate.
(8) The Conservatory reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract in the case of any student whose behavior is considered to be detrimental to the interests of the student and the Residence Hall community.
(9) Students who wish to withdraw from the Residence Hall, but who are not withdrawing from the Conservatory, are not eligible for a refund unless a student replacement is found. Requests for exceptions to this policy must be submitted in writing to the Financial Review Committee.
(10) Residents of the Residence Hall who withdraw from the Conservatory must follow the procedure stated in the Refund Policy section of the catalog; however, the time period will begin on the day the Residence Hall opens rather than on the first day of classes.
(11) Returning students are not permitted entrance to the Residence Hall prior to the day before the first day of classes in any semester.

Residence Hall Assistants

Six Residence Hall Assistants are selected each year. These students serve as liaisons between the administration and the those living on their Residence Hall floor and are available to students for discussion and advice. Preference is given to students eligible for the federal College Work-Study Program. Compensation is the equivalent of room and board.

Resident Custodians

Eight resident custodians are selected each year to clean the corridors and common areas on each of the floors occupied by dorm residents. Preference is given to students eligible for the federal College Work-Study Program. Compensation is $1,500 per semester.

Residence Hall Vacation Policy

Usually, during the Thanksgiving recess, the Residence Hall remains open, but no meals are served. The Residence Hall closes for the Christmas and spring vacations.

Conservatory charges cover approximately two-thirds of the cost of educating each student. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial aid. Government funds are available for those who qualify.

Tuition, Residence Charges and Fees Schedule 1990-1991

Definitions

Bachelor of Music
Full-Time/Part-Time Student Definition:

(a) Minimum semester credit-hours for full-time student status is 12.
(b) Maximum semester credit-hours for full-time student status is 16 (except for Music Education majors and other exceptions (see f)).
(c) Students carrying from 12 to 16 semester credit-hours are charged full-time tuition fees.
(d) Students carrying fewer than 12 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four (4).
(f) Students carrying semester credit-hours in excess of the maximum are charged full-time tuition and fees plus additional tuition at the part-time rate (except for Music Education majors and sophomores in the Composition, Guitar, Jazz Studies, Music History, Third Stream, and Voice programs).
(g) Appropriately qualified students with specific curricular needs may petition the Dean for a waiver of the excess tuition charge.
(h) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Residency Requirement: No student will be charged less than the full tuition amount for a particular degree or diploma program. Undergraduate students are required to be full-time (12 credit-hours per semester) for a minimum of six semesters. Exceptions will be made *only* for transfer students and students receiving transfer credit.

Undergraduate Diploma
Full-Time/Part-Time Student Definition:

(a) Minimum semester credit-hours for full-time status is 10.
(b) Maximum semester credit-hours for full-time status is 13.
(c) Students carrying from 10 to 13 semester credit-hours are charged full-time tuition rates.
(d) Students carrying fewer than 10 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 6 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of six (6). In special cases, students may register for a maximum of 8 credits of studio instruction without additional charge if the average number of studio credits attempted during the course of study will not exceed 6 credits per semester.
(f) Students carrying semester credit-hours in excess of 13 are charged full-time tuition plus additional tuition at the part-time rate. Any credits taken in excess of 72 during the total program will be charged at the part-time rate.
(g) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Graduate Diploma
Full-Time Student Definition:

(a) Minimum semester credit-hours is 6.
(b) Maximum semester credit-hours is 8.
(c) Students carrying in excess of 8 semester credit-hours are charged at the part-time graduate rate per credit beyond full-time tuition.
(d) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four (4).
(e) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Master of Music
Full-Time/Part-Time Student Definitions:

(a) Minimum semester credit hours for full-time status is 8.
(b) Maximum semester credit hours for full-time status is 10.
(c) Students carrying from 8-10 semester credit-hours are charged full-time tuition rates.
(d) Students carrying fewer than 8 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four (4).
(e) Students carrying semester credit-hours in excess of 10 are charged full-time tuition plus additional tuition at the part-time rate.
(f) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Residency Requirement: No student will be charged less than the full tuition amount for a particular degree or diploma program. Graduate students are required to be full-time (8-10 credit-hours per semester) for two semesters. Exceptions will be made *only* for students who are granted transfer credit.

Tuition for Bachelor of Music, Master of Music, Undergraduate Diploma Programs

Full-Time (Full Academic Year)	$12,000
Part-Time	
Studio instruction per semester §	$3,000
Undergraduate course credit per semester credit-hour	$380
Graduate course credit per semester credit-hour	$760
Graduate Remedial Theory	$500
Remedial Solfege for Conductors (graduate)	$500
§ Studio instruction per semester beyond the maximum required for the degree/diploma. This applies only to students enrolled in a degree program. No credit is granted.	$1,800

Tuition for Graduate Diploma Program

Full-Time (Full Academic Year)	$9,600
Per-Credit Rate (coursework)	$760
(4 credits studio instruction)	$3,000
Opera surcharge, per semester	$450

Residence Charges

Room and Board — double occupancy 1 (includes two meals per day, seven days per week)	$5,850***
Room and Board — single occupancy 1 (includes two meals per day, seven days per week)	$7,160***

Fees

Preliminary Fees

Application and Audition 3	$50
Each Additional Entrance Audition 3	$15
Application and Audition/International Students 3	$75

Deposits

Tuition Deposit for New Students 3	$200
Residence Hall Reservation & Damage Deposit 4, 5	$200

General Fees

Medical Service 2	$125
Health Insurance, Individual Plan 6 (Family Plan available0	$419
Late Payment of Tuition	$200
Late Registration	$55
Special Student Application 3a	$50
Course Audit 7	$150
Music Education Laboratory (undergraduate) 1	$35
Transcript 8	$4
Job Placement Dossier, including Transcript 8	$6
without Transcript	$4
Use of Practice Rooms:	
Piano, Organ, Harpsichord Majors (per year)	$100
Percussion Major (per year)	$50
Student Activities and Services	$40
Delayed Recital fee (effective Fall 91)	$125

1. See section on refund policy. The time period of the refund schedule for Residence Hall fees will begin on the day the Residence Hall opens rather than the first day of classes.
2. Required of Residence Hall Students. Optional and available to all other students.
3. Non-refundable.
3a. Refundable if course/studio is not available.
4. Refundable until June 15.
5. Refundable also upon vacating the room after an acceptable inspection.
6. Mass. law requires insurance coverage for all students. The insurance portion of the medical fee can be waived prior to August 15 for those who demonstrate that they carry comparable insurance.
7. See section on Course Audits.
8. Transcripts are not available if student's account or bill is in arrears.

***To be paid in installments of 60% for the fall semester and 40% for the spring semester. Students entering the Residence Hall the second semester will pay 50% of the yearly rate.

Payments

Method of payment:

Fall semester, Due August 15
Half Tuition
60% Room and Board
Full Medical Coverage Fee
Half Practice Room Fee (If applicable. See Fee Schedule.)
Full Student Activities and Services Fee

Spring semester, Due December 15
Half Tuition
40% Room and Board (50% for January matriculants)
Half Practice Room Fee

Veterans must make arrangements for payment as above by these dates also.

Note: Interest at 1% per month (annual rate of 12%) will be charged on all late payments.

Payment Plans

The Conservatory does not offer any institutional payment plan other than that explained above. However, since some parents prefer to pay tuition and Residence Hall fees in equal monthly installments during the academic year, the Conservatory has made arrangements with several commercial firms for the payment of tuition and Residence Hall fees on a monthly basis. Tuition and Residence Hall deposits are preliminary fees and are therefore excluded from these payments. For information, please contact the Business Office.

Veterans

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38, and by the Veterans Administration under the provisions of Chapter 31 of Title 38:

Bachelor of Music degree (single major four-year program)

Bachelor of Music degree (double major five-year program)

Joint double-degree program (NEC and Tufts University five-year combined program)

Diploma (undergraduate)

Master of Music degree (graduate)

Undergraduate students must carry twelve semester credit-hours per semester to be eligible for full-time benefits. Eligible veterans must file appropriate forms each semester with the Registrar.

Graduate students must carry eight semester credit-hours per semester to be eligible for full-time benefits. Eligible veterans must file appropriate forms each semester with the Registrar.

Refunds

Refund Policy

Any full-time or part-time student who wishes to become inactive in a degree/diploma program or withdraw from the Conservatory and receive a tuition refund must submit a written request through the Dean to the Financial Review Committee. If the Committee decides that personal or academic reasons justify the inactive status or the withdrawal, the amount of the refund is as follows.

If written notice is received by the Dean:

(1) before the first day of classes of either semester, the student has no responsibility for the semester's tuition and no responsibility for the semester's fees;

(2) within the first two weeks of classes, 20% responsibility for tuition and 20% for fees;

(3) in the third week, 40% responsibility for tuition and 40% for fees;

(4) in the fourth week, 60% responsibility for tuition and 60% for fees;

(5) in the fifth week, 80% responsibility for tuition and 80% for fees;

(6) after the fifth week, the student is responsible for the entire amount of tuition and fees.

Any amounts paid in excess of the above charges will be refunded. Refund checks can be expected 3-4 weeks after effective change date.

Withdrawal from a course or courses may result in a partial refund in accordance with the tuition refund policy.

Note: You may adjust your schedule during Add/Drop week according to your academic needs. If you drop all your courses during Add/Drop week, you will be considered to have gone inactive and will be charged 20% of the tuition and fees for the courses for which you had registered. If you drop some courses during Add/Drop week, and subsequently withdraw from all registered courses by the end of the semester, you will be assessed a 20% fee for all courses dropped during Add/Drop week, and charged a graduated percentage fee for all the courses from which you have withdrawn, in accordance with the refund policy stated in the catalog.

Residents of the Residence Hall who withdraw from the Conservatory must follow the procedure stated in the Refund Policy section of the catalog; however, the time period will begin on the day the Residence Hall opens rather than on the first day of classes.

Partial Refund

A pro-rata adjustment is made when a student's status changes from full-time to part-time by reason of course changes, according to the policy stated above.

All financial aid at New England Conservatory of Music is awarded for the full academic year and may include scholarships, federal and state grants, loans, and student employment. Scholarship awards are made on the basis of *competitive* musical ability, financial need, and academic achievement. The Conservatory participates in the Pell Program (undergraduate), Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Perkins Loan Program, the Guaranteed Student Loan Program, Parent Loans for Undergraduate Students, Supplemental Loans, and the College Work-Study Program.

Until such time as the Supreme Court of the United States may rule differently, every student who is required to register must sign a statement of Selective Service Registration Compliance to receive federal aid and most state aid.

Financial aid is awarded on an annual basis; *applications must be filed yearly*. No application will be considered complete until the student has filed a Financial Aid Form (FAF) with the College Scholarship Service for processing, with a copy released to NEC (Code No. 3659). Information from the Financial Aid Form is the basis on which family contribution and student need is assessed by the Financial Aid Committee. In addition, every transfer and graduate student must submit a financial aid transcript from each post-secondary school previously attended, whether or not aid was received at that school.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of scholarships and loan programs, or other Conservatory-sponsored activities.

Financial Aid Policies

Federal regulations and New England Conservatory require that a student receiving aid be in good academic standing and making satisfactory progress. New England Conservatory policy is as follows:

Good Academic Standing: Students are not considered to be in good academic standing if they are placed on academic probation. Please refer to pages 7 and 39 for relevant criteria. Students who are placed on academic probation as the result of one semester's unsatisfactory academic performance must return to good academic standing by the end of the succeeding semester at New England Conservatory.

Satisfactory Progress toward the completion of a degree or diploma program is judged by the successful completion of 75% of all registered credit-hours per semester. Registered credit-hours are the number of credits for which a student is registered at the end of the Add/Drop period.

Acceptable and systematic advancement includes passing a promotional evaluation each year for most majors. Promotionals are expected to take place after every two semesters of studio instruction. However, students may petition the Dean's Office to have their promotional deferred. **Deferrals may be granted only under exceptional circumstances, and the promotional may be deferred for only one semester.** Deferred promotionals are recorded permanently on the transcript with a grade of IP.

Satisfactory progress will be reviewed for each student on a yearly basis. A student who has not fulfilled the requirements for satisfactory progress for the year in review will be ineligible for financial aid the following semester at New England Conservatory.

Incomplete courses must be completed within two weeks after the beginning of the succeeding semester; otherwise, a failing grade will be recorded.

Academic Probation: Failure to maintain good academic standing for two consecutive semesters generally results in dismissal from the degree program. Even if an exception to the dismissal policy is granted by the Dean, financial aid cannot be awarded for the following semester.

Disciplinary Probation: Students who are placed on disciplinary probation during or at the conclusion of one semester, are ineligible for institutional aid the following semester.

Appeals of the termination of financial aid may be made to a committee consisting of the Dean, the chairperson of the student's department, and the director of financial aid, or any committee which the Dean shall appoint for this purpose.

It shall remain at each department's discretion to determine when a promotional should take place following a failed promotional. Failure to take and pass a promotional from one level to the next within two years is grounds for dismissal.

Federal Programs

(not available to international students)

Pell Grants (undergraduates only)

Pell Grants are awarded by the federal government directly to students who have demonstrated financial need; they are restricted to undergraduates who do not have a previous bachelor's degree. Since Pell Grants are intended to be the foundation of any financial aid package offered by the institution, all undergraduates requesting financial assistance must apply for the grant. Applications are included in the Financial Aid Form. A new federal law, effective September 1, 1989, requires that all students receiving Pell Grants must sign an affadavit affirming that they will not engage in the unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance during the period covered by the Pell Grant.

Supplemental Educational Opportunity Grants (undergraduates only)

Supplemental Educational Opportunity Grant (SEOG) awards are available to assist a limited number of undergraduate students who demonstrate exceptional financial need. SEOG awards are made by the Financial Aid Committee concurrently with scholarship awards and vary from $100 up to a maximum of $2,000 per academic year. These grants need not be repaid.

Perkins Loans

Perkins Loans are administered by the Conservatory with monies allocated by the federal government and repayments received from former Conservatory recipients. The repayment of the principal loan amount plus 5% simple interest per year starts nine months after the student ceases to be at least a half-time student at an eligible institution.

Stafford Loans (Guaranteed Student Loans)

The Stafford Loans, previously known as Guaranteed Student Loans (GSL) are negotiated by the student directly with a bank, savings and loan association, or credit union of his or her choice, and then sent to the Financial Aid Office for completion. The interest rate is 8% for the first five years of repayment. After this period of time the interest increases to 10% for the remainder of the loan period. Repayment of the total loan, principal plus interest, begins six months after the student ceases to be at least a half-time student. Maximum loans are as follows: first and second year undergraduates: $2,625; subsequent undergraduate years: $4,000; graduate students: up to $7,500 yearly.

PLUS Loans and SLS Loans

Parent Loans for Dependent Students (PLUS) and Supplementary Loans for Students (SLS) are negotiated directly with banks, credit unions, etc. The interest is variable, with a maximum cap of 12%. Principle, and in some cases, interest may be deferred until a student graduates. Yearly available maximum is $4000. Credit ratings are generally checked by the bank.

Supplemental Loans

A variety of bank-generated educational loans are available to parents of students for amounts up to the total cost of schooling. Credit checks similar to those for personal loans are performed. Interest rates are usually *very* competitive. For further information, please contact the Financial Aid Office.

College Work-Study

Through the College Work-Study Program, students demonstrating financial need may be awarded work-study eligibility for on-campus employment. Jobs usually average from eight to fifteen hours per week, payable at least at the current federal minimum wage. Eligible students are responsible for locating their own on-campus employment from the job placement listing in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although over 95% of our eligible students who wish to find employment are able to do so. Since College Work-Study must be earned and cannot be guaranteed, eligibility amounts are *not* deducted from students' bills.

College Work-Study jobs are available to U.S. citizens and eligible non-citizens only. Some work opportunities may be available for international students.

State Programs
State Grants/Scholarships

Available for undergraduates only.

Residents of Connecticut, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for a state scholarship by filing the state-specific version of the Financial Aid Form (FAF) with the appropriate state agency for determination of eligibility.

Loans

Beneficent Society Loans

The Beneficent Society of New England Conservatory of Music has a fund available for recommended graduate students to assist them with their tuition expenses. Loans from this fund are granted interest-free on the understanding that, upon graduation or withdrawal, they will be repaid in accordance with a reasonable repayment plan. The repayments allow for the continual availability of these funds for other students needing help.

Emergency Short-Term Loans

A limited number of short-term emergency loans are available for students enrolled at the Conservatory. These loans may not be applied to tuition payments. The following sources provide funds for these loans, as well as contributions to the Perkins Loan Program.

Mr. and Mrs. Philip R. Allen Endowment
The Alvan T. and Viola D. Fuller Fund
The Charles Oscar Sink Memorial Fund

The Eben Tourjee Student Aid Fund

An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.

Application Procedures

The following materials must be received by the NEC Financial Aid office by March 1. Late applicants will be considered only if funds remain available.

United States Citizens and Eligible Non-Citizens

(1) NEC "Application for Financial Aid" contained in the Viewbook.
(2) Processed "Financial Aid Form" from the College Scholarship Service.
(3) Signed copies of parents' and applicant's 1988 Federal Income Tax Returns when available.
(4) A letter of acceptance to enroll in a degree/diploma program.
(5) Transfer and Graduate Students Only:
Financial Aid Transcripts from each post-secondary institution previously attended. Forms are available from the NEC Financial Aid Office, or the institution(s) previously attended.

Students from Foreign Countries

(1) NEC "Application for Financial Aid."
(2) "Foreign Students Financial Aid Application and Declaration" available from the Admissions Office or the Financial Aid Office.
(3) A letter of acceptance to enroll in a degree/diploma program.

Conservatory Programs

Scholarships

New England Conservatory scholarships are awarded on the basis of criteria mentioned above. When appropriate, a limited number of non-need scholarships may be available. Over 80% of the present student body receives some institutional aid. Awards range from $1000 to full tuition and are granted for one academic year. All awards are generated from one general fund.

Departmental Assistants

Departmental assistant positions are available primarily to graduate students whose abilities and talents are known to the faculty. Upperclassmen and graduate students may apply for these positions in any of the following fields for which previous training and experience permit them to qualify: the departments of Strings, Voice, Piano, Organ, Historical Performance, Jazz Studies, Music Education, Composition, Music Theory, Music History, and Liberal Arts; the ensembles, Symphony Orchestra, Wind Ensemble, and Chorus; Accompaniment; and the Performance and Choral Libraries.

Unless an exception is made by the Financial Aid Office, students who fill the assistant positions must be eligible for the federal College Work-Study Program.

Residence Hall Assistants

(See p. 62)

Resident Custodians

(See p. 62)

NEW ENGLAND CONSERVATORY OF MUSIC

290 Huntington Avenue
Boston, Massachusetts 02115
(617) 262-1120

Dean's Office
Extension 271

Office of Financial Aid
Extension 440

Office of Admissions
Extension 430

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of its educational policies, admissions policies, employment policies, scholarship and loon programs, or other Conservatory-sponsored activities. President Laurence Lesser coordinates the Conservotory's efforts in complying with this policy.

July 1990

New England Conservatory

UNDERGRADUATE

AND GRADUATE

ACADEMIC CATALOG

NINETEEN NINETY ONE • NINETY TWO

NEW ENGLAND CONSERVATORY

OF MUSIC

ACADEMIC CALENDAR

Fall Semester, 1991

Residence Hall opens for entering International Students	Sunday, August 25
International Student Orientation	Sunday, August 25 and Monday, August 26
Residence Hall opens for new students	Tuesday, August 27
Graduate Music Theory Competency Examination	Tuesday, August 27
Orientation for new students	Tuesday, August 27 – Sunday, September 1
Residence Hall opens for returning students	Sunday, September 1
Labor Day holiday	Monday, September 2
First day of instruction	Tuesday, September 3
Special student application and late registration for returning students	Tuesday, September 3 – Tuesday, September 10
First day to add or drop courses	Wednesday, September 4
Last day to add or drop courses	Tuesday, September 10
First day to withdraw from courses; special student registration	Wednesday, September 11
Graduate Music History Comprehensive Examination	Tuesday, October 1
Columbus Day holiday	Monday, October 14
Advising and Registration for Spring Semester	Wednesday, October 23 – Wednesday, November 20
Mid-semester warnings due in Dean's Office	Friday, October 25
Veteran's Day holiday	Monday, November 11
Intent to graduate deadline for December graduates	Wednesday, November 27
Thanksgiving holiday	Thursday, November 28 – Friday, November 29
Last day to withdraw from courses	Monday, December 2
Last day of instruction	Monday, December 16
Final examinations	Tuesday, December 17 – Thursday, December 19
Residence Hall closes at noon	Friday, December 20

Spring Semester, 1992

Residence Hall opens at noon	Sunday, January 5
First day of instruction	Monday, January 6
Orientation for new students	Monday, January 6
Registration for new students; special student application and late registration for returning students	Tuesday, January 7 – Monday, January 13
First day to add or drop courses	Tuesday, January 7
Last day to add or drop courses	Monday, January 13
First day to withdraw from courses	Tuesday, January 14
Graduate Music History Comprehensive Examination	Tuesday, January 14
Martin Luther King Birthday holiday	Monday, January 20
Presidents' Day holiday	Monday, February 17
Mid-semester warnings due in Dean's Office	Friday, February 28
Festival Week Regular classes on Monday only; Tuesday through Friday, no classes; rehearsals through the week	Monday, March 2 – Thursday, March 5
Residence Hall closes at noon	Saturday, March 7
Spring Vacation	Monday, March 9 – Friday, March 13
Residence Hall reopens at noon	Sunday, March 15
Intent to graduate deadline for May 1992 graduates	Tuesday, March 17
Graduate Music Theory Competency Examination	Tuesday, March 24
Advising and Registration for Fall Semester	Monday, March 30 – Friday, April 24
Last day to withdraw from courses	Monday, April 13
Last day of classes	Monday, April 27
Final examinations	Tuesday, April 28 – Friday, May 1
Pre-promotional period	Monday, May 4 – Wednesday, May 6
Promotional evaluations	Thursday, May 7 – Wednesday, May 13
Commencement Concert rehearsals	Thursday, May 14 – Saturday, May 16
Commencement Concert	Saturday, May 16
COMMENCEMENT	Sunday, May 17
Residence Hall closes at noon	Monday, May 18

This catalog was prepared July 1, 1991. The information herein is subject to change and amendment without notice. Further academic and admission information is contained in the New England Conservatory Viewbook. Please contact the Office of Admission for a copy of the Viewbook.

UNDERGRADUATE AND GRADUATE

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UNDERGRADUATE ACADEMIC REGULATIONS AND INFORMATION

Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Provost and Dean of the College, and the Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

Student Services personnel available to assist students include:

Peter Row
Provost and Dean of the College

Diane Schavone
Assistant to the Provost and Dean of the College

Robin Dash
Acting Associate Dean of Students

Jill Finkelstein
Assistant to the Associate Dean of Students

Alan Fletcher
Associate Dean of Curriculum

Ellen Bender
Coordinator of Academic Advising/ Undergraduate Advisor

Barbara Anderson
Graduate Advisor

Linda Zorek
International Student Advisor

Martha Garris
Dean's Office Information Coordinator

Marguerite L. Daly
Registrar

Kevin Godfrey
Assistant Registrar

Anthony D'Amico
Director of Residential Life

Marjorie Chebotariov
Administrative Coordinator of Orchestra and Chamber Music

Jean Morrow
Director of Libraries

The Provost and Dean of the College delegates authority to the Associate Dean of Students and the Associate Dean of Curriculum.

Students are responsible for reading the catalog, understanding their degree programs, and acquainting themselves with the current academic regulations found in the catalog and its supplements. The degree program for each major, described in the catalog, under which the student enters the Conservatory, determines the student's requirements for graduation. In case of course unavailability or irreconcilable scheduling problems, course equivalencies or substitutions will be granted at the discretion of the department chair of the student's major and with the concurrence of the Dean. Academic and other institutional regulations are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or their supplements.

A full list and description of Conservatory policies concerning academic regulations and student behavior is found in the Student Handbook. It is every student's responsibility to read and understand those policies.

Advising

Curricular Advising

The undergraduate and the graduate advisors provide academic counsel for all students enrolled in degree programs. Students seeking information or counsel on any matter regarding their programs of study should consult their curricular advisor.

Faculty Advising

Students' studio instructors may serve as faculty advisors. In some departments, department chairs or their designates serve in this capacity. Faculty advisors provide advice regarding students' career goals.

Registration

Priority in registration is given to students according to class year. (Tufts/NEC double-degree students may register at any time during NEC's registration periods.) Registration occurs four times a year: in April for the fall semester; in October for the spring semester; and during orientation each semester for new students. Late registration occurs each semester during the first week of school. Late registrants will be charged a late registration fee. Students returning from inactive may register during the regular registration periods or during the first week of school at no extra charge. When students sign their registration form they accept responsibility for all tuition and fees set forth by the New England Conservatory of Music.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charge. (See Tuition, Fees, and Refunds, pages 63-65.)

All students must verify that their registrations accurately reflect their class schedules. Students register for all degree requirements as outlined in the Programs of Study, including no-credit requirements such as promotionals and recitals. For courses that require an audition or instructor consent, students are required to obtain the instructor's written permission **prior to registering.**

Residency Policy

Undergraduate students are expected to be full-time (a minimum of 12 credit hours per semester; 10 for Diploma students) in each semester of study. Students who wish to pursue part-time study must petition the Dean's Office prior to registration. No student will be charged less than the full tuition amount for his or her particular degree or diploma program. Students may not complete their degree/diploma requirements in an accelerated fashion such that they would be charged less than the tuition for 8 full-time semesters. Exceptions will be made *only* for transfer students.

International Students

All students whose native language is not English who score below 500 on the TOEFL (Test of English as a Foreign Language) must take Intensive English (LARTS 113T/114T or LARTS 115T/116T). For details, students should talk with the International Student Advisor. Additional information can be found in the International Student Handbook which is available in the Dean's Office.

Attendance

It is the responsibility of all students to be aware of the attendance policy in effect in each course, studio, and ensemble.

Conservatory students may be excused from classes if they have a death in the family or documentation of an illness.

Outside professional commitments are not considered excusable absences.

The Massachusetts Legislature has enacted and the Governor has signed into law Chapter 375, Acts of 1975, the following addition to Chapter 151C of the General Laws:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.

The Student Handbook contains additional information on the attendance policy.

Credit Loads and Enrollment Status

Enrollment status is determined by the number of credits a student is taking and is defined as full-time, part-time, half-time, and less than half-time. These definitions differ according to a student's degree/diploma program:

	Full-time	Part-time	Half-time	Less than half-time
Bachelor of Music:	12-16	less than 12	6	less than 6
Diploma in Music:	10-13	less than 10	5	less than 5

Students registered for less than the minimum full-time load are billed on a per-credit basis. A change in enrollment status may affect financial aid. Students should therefore consult with the Financial Aid Office if they are considering becoming a part-time student. (See Residency Policy above.)

In some majors in the Bachelor of Music program the curriculum requires more than 16 credits in a semester. In these cases students are not charged for the excess credits.

Student Classification

Enrolled: Students who are admitted into and initially registered for a degree/diploma program are *enrolled*.

Active: Students who are enrolled in a degree/diploma program and who are currently registered are classified *active*.

No Credit: Students who have completed all credit requirements for the degrees sought and are in the process of completing remaining requirements are classified as *no credit*.

Inactive: Students who have indicated in writing their intent to temporarily suspend their studies or who are not currently registered are classified as *inactive*.

Withdrawn: Students who have indicated in writing their intent to discontinue in a degree/diploma program are classified as *withdrawn*. Students who transfer to another school are considered *withdrawn*.

Suspended: Students who, for academic or disciplinary reasons, are removed from their degree/diploma program for one or more semesters are classified as *suspended*.

Dismissed: Students who, for academic or disciplinary reasons, are removed from a degree/diploma program are classified as *dismissed*.

Enrolled active students maintain their active status by registering at the regular registration period (October or April) for the next semester.

Enrolled active students who fail to register during the regular registration period thereby indicate their intention not to return as active students for the next semester ***and thereby also forfeit their financial aid for the next semester.*** These students will be classified *inactive*.

Enrolled inactive students who intend to return to active status must:
(1) indicate, in writing to the Dean's Office, their intent to return;

(2) either by audition or conference, satisfy the department in which they are majoring that they are prepared to resume studies in their major field;
(3) pay outstanding bills and tuition deposit;
(4) verify the status of their financial aid file; and
(5) register during a regular registration period (October or April).

Failure to fulfill the obligations above by the regular registration schedule will jeopardize financial aid status and forfeit priority registration.

Enrolled inactive students will remain in the inactive category until they register for the semester in which they plan to resume their studies as active students, or until they withdraw from their degree/diploma program.

A student who withdraws from a degree/diploma program must reapply to the Office of Admission to re-enter a degree program.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charges. (See pages 63-64.)

Inactive/Withdraw Policy

(1) If a student goes inactive or withdraws from school at any time during a semester, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted.

(2) If a student goes inactive or is assigned inactive status due to medical reasons, only after 12 weeks into the semester may he/she request grades or incompletes in all classes and studio. The decision to grant grades or incompletes is at the discretion of the instructors. In exceptional cases the grade "Incomplete" may be overruled by the Dean, in which case a "W" will be assigned. Otherwise, a "W" will be recorded on the transcript for each course.

(3) If, in any of the above situations, a student chooses and is granted an Incomplete in a class, the designation "INC" will remain on the transcript. Incompletes must be made up by the end of the first two weeks of the semester in which the student returns to active status at the Conservatory. If the Incomplete deadline is not met, a grade of "F" will be assigned.

(4) Students returning to the Conservatory from inactive status must apply directly to the Dean's Office in writing. No reapplication through the Office of Admission is necessary. All grades previously earned in a degree program will be retained.

(5) Students wishing to return to the Conservatory from withdrawn status must reapply through the Office of Admission. The student's previous academic record will be reviewed, after which all or some previously earned course credits and grades will be retained at the discretion of the Dean. The student may be asked to meet with the Dean as part of the readmission process.

Suspension/Dismissal Policy

(1) If a student is suspended or dismissed from New England Conservatory at any time during a semester due to disciplinary reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(2) If a student wishes to return to the Conservatory after having been suspended from a degree/diploma program, a written request should be sent to the Dean's Office. The student will be required to meet with the Dean and the department chair *before* application for readmission will be considered.

(3) If a student wishes to return to the Conservatory after having been dismissed from a degree/diploma program, the student must reapply for admission through the Office of Admission. In addition, a written request should be sent to the Dean's Office. The student will be required to meet with the Dean and the department chair *before* application for readmission will be considered.

(4) If a suspended or dismissed student is readmitted to the Conservatory, previously earned NEC course credits will be applied toward the degree/diploma only after careful review by the academic advisor and appropriate faculty. Undergraduate theory credits will be applied only after re-testing. Previously earned studio credit will be granted based on the studio level determined by the readmission audition.

Student Class Year

The class year of students is determined by a combination of the number of credits earned and the most recent promotional passed:

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0 - 27	N/A
U2	28 - 57	1st to 2nd year
U3	58 - 87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Degree		
T1	N/A	N/A
T2	N/A	Ist to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A
Diploma in Music		
D1	0 - 23	N/A
D2	24 - 47	1st to 2nd year
D3	48+	2nd to 3rd year

* Not all majors require a promotional each year, but some may require another type of evaluation. See individual Programs of Study.

Advancing from one year to the next in a degree/diploma program includes passing a promotional evaluation each year for most majors. (See page 8.)

Add/Drop

Courses may be added or dropped during the add/drop period (see Academic Calendar). Dropped courses will not appear on the student's record. Students must obtain their advisor's approval to add or drop ensemble and studio instruction.

After the add/drop period, students must withdraw from courses; a grade of "W" will appear on the transcript. Students

may not withdraw from courses during the final two weeks of classes. (See the Academic Calendar for the last day each semester to withdraw from courses.) Students may not drop or withdraw from a promotional. (See Promotionals and Graduation Recitals, page 8.)

NEC/Tufts double-degree students are allowed to drop classes at NEC up to six days after classes have begun at Tufts. Since Tufts classes usually begin later than NEC classes students will be allowed to drop classes at NEC after the NEC add/drop deadline. **This policy only applies to dropping classes. Adding classes at NEC must be done either after registration at Tufts (see joint double-degree policy statement available in the Dean's Office) or within NEC's add/drop period at the beginning of each semester.**

Transfer Credit

The Dean's Office reserves the right to award transfer credit. Academic credit earned at other accredited institutions prior to enrollment at New England Conservatory of Music is transferred to New England Conservatory degree programs as follows:

Studio Instruction is granted only to substantiate admission audition placement in students' major performance areas.

Ensemble is granted only to correlate with students' studio status. For example, transfers at the sophomore studio level are granted a maximum of two ensemble credits (i.e., one ensemble credit per semester).

Chamber Music requirements must be fulfilled at NEC by all performance majors except those violin, viola, and cello majors entering at the junior studio level, who will be granted a maximum of two credits.

Music Theory credit with a grade of C or better is transferred only after NEC placement testing which must be completed prior to beginning music theory courses at NEC. Placement tests leading to advanced placement either at the beginning of study at NEC or during the course of study do not lead to the awarding of credit. If no credit in music theory has been earned at other institutions, credit for courses from which a student is exempted by examination must be earned in higher level theory course offerings at NEC.

Music History credit with a grade of C or better is transferred routinely, provided that the historical content and scope of work so credited is comparable with similar courses at NEC.

Liberal Arts credit with a grade of C or better is transferred routinely. However, it may not be used to fulfill NEC's core course requirement without approval from the department chair and the Dean.

Elective Credit courses completed with a grade of C or better at other accredited institutions prior to enrollment at NEC and not otherwise transferred to the student's degree program may be transferred as elective credit to NEC degree programs.

The amount of transfer credit awarded is determined by the end of a student's first semester at NEC and agreed upon in writing by the student requesting transfer credit. Transcripts must be received no later than August 15.

A student may transfer no more than one half of the total number of credits needed to earn a Bachelor's degree. **Students accepted to the Diploma Program should petition through the Dean's Office for transfer credit.**

Transfer credits are added to the total credits, but the grades for these credits are not averaged into the CGPA.
After the time of matriculation, all bachelor's degree students* may transfer a maximum of 16 credits in the following ways:

For English-speaking students:
(1) All bachelor's degree students may transfer up to four credits earned in courses substantially different from Conservatory course offerings. In most cases, these credits should be earned as general electives and approval must be granted in advance by the Undergraduate Advisor. If these credits are to apply to departmental elective requirements the appropriate department chair must give approval in advance, after consultation with the Undergraduate Advisor.

(2) All bachelor's degree students who fail or withdraw from NEC courses may substitute credit from similar courses taken elsewhere to a maximum of 12 substituted credits, subject to the following conditions: All departmental requirements, including prerequisites and departmental examinations, remain in effect; credits transferred as general elective credits must be approved in advance by the Undergraduate Advisor; credits transferred for departmental requirements must be approved in advance by the appropriate department chair, after consultation with the Undergraduate Advisor. In addition to these 12 substituted credits, students may transfer a maximum of four credits earned elsewhere.

For students required to take Intensive English:
Students required to take Intensive English for one semester may transfer up to eight credits; students required to take Intensive English for two or more semesters may transfer a maximum of 16 credits. General elective credit will be approved by the Undergraduate Advisor. Students proposing to substitute credit for departmental requirements must first have the Undergraduate Advisor's approval; approval must then be granted by the appropriate department chair before the credits are earned. Students who take only one semester of Intensive English may transfer 8 credits for the first semester of Intensive English and up to 8 additional credits according to numbers 1 and 2 above.

***Transfer* students may transfer a maximum of 60 credits toward their bachelor's degree program. For example, if before the time of matriculation a student transferred 50 credits toward his or her degree program, he or she would be allowed to transfer up to ten credits after matriculation according to the above policy.**

Additional information regarding transfer credit is available in the Dean's Office.

Credit by Examination

Advanced Placement Program (APP)

Students will receive credit from APP toward the bachelor's degree provided they do not take courses which cover the same material as that covered by the APP exams. The total number of credits that can be transferred from APP is 12. Credit for APP exams must be transferred by the end of a student's freshman year at NEC.

New England Conservatory of Music accepts APP scores of 3 or better in general studies and appropriate elective courses.

College Level Examination Program (CLEP)

With prior approval from the Undergraduate Advisor students may transfer four credits earned through the CLEP exams. They also may transfer with approval up to 12 credits earned through the CLEP exams if they have fallen behind in their degree program (see Transfer Credit).

Acceptable CLEP scores vary; the number of credits granted is determined on a case by case basis depending on the score.

Additional information regarding APP and CLEP is available in the Dean's Office.

Auditing

Only matriculated students may audit a class. The student must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of the audited course will appear on the transcript with the notation, AUD. Credit will not be granted retroactively for a course in which a student has been registered as an auditor.

Special Students

Special students are non-matriculated students taking courses for credit. Application takes place at the beginning of the fall or spring semester. Special students are accepted into classes only as space permits and with the permission of the instructor. No degree or diploma award may be conferred on special students. Special students registered for studio in the string department are required to participate in ensemble. **For information and application, contact the Registrar's Office.**

Grading System

Studio instruction, coursework:

Grade	Quality Points
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0
W	0
INC	0

Ensemble, chamber music, promotional evaluation:

P	Pass	0
U	Unsatisfactory	0
W	Withdrawal	0
IP	In Progress	0

Recital:

P	Pass	0
U	Unsatisfactory	0

No quality points are assigned for ensemble, chamber music, or any other course in which a grade of P (Pass) is given. For recital, only the grade of P is recorded on the transcript. The grade of IP (In Progress) remains permanently on the transcript only for promotionals.

Semester Credit

Generally, one semester credit equals 15 hours of class instruction per semester. Each semester contains 15 weeks. Exceptions to this equivalency occur in studio instruction and ensemble.

Grade Point Averages

A grade point average (GPA) is calculated for each student at the end of each semester. A GPA is computed by first multiplying the credits for each course by the quality points for the grade received in that course. The sum of these products is then divided by the total number of credits attempted in the semester. Credits for courses in which a grade of P, INC, IP, or U is given are not used in the GPA computation. When an INC is replaced by a letter grade, the GPA is recalculated.

A cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits. Transfer credits are not included in the CGPA. NEC summer school grades which are applied to a degree program are computed the same as semester grades.

The designation ND (Non-Degree) after a grade signifies that the grade and the credit received does not apply toward the degree being sought at the Conservatory.

Grade Changes

A grade may be changed only to correct an error in calculation or recording. All grade changes must be approved by the Dean.

Petitions for grade changes must be submitted by the instructor to the Dean's Office, in writing, no later than the end of the semester following the semester in which the course was taken. No petitions for grade changes will be considered after that time.

Repeated Courses

Academic credit for a degree requirement may not be earned twice for the same course. Only the highest grade in repeated courses is computed into the grade point average. However, all attempts are recorded and both grades remain on the transcript. Retaking a course in which an F has been received (and therefore no credit has been earned) is not considered "repeating" the course. The course must be taken again to earn required credit, but the original F is calculated into the grade point average and remains on the transcript.

Incomplete Policy

Incompletes will be granted only to those students who are unable to complete course requirements as the result of illness (a doctor's note will be required) or death in the family. A grade of Incomplete will be assigned only with the approval of the Dean's Office. All incomplete courses must be completed no later than two weeks after the beginning of the next semester of attendance. Otherwise, a failing grade will be recorded. Time limit exceptions are made for Incompletes in Studio Instruction. A grade of INC remains on the transcript permanently, along with the changed grade.

Academic Standing

Dean's List

Students in the bachelor of music program who complete a full-time load with a semester grade point average of 3.700 or better, no grade less than B or P and no grade of INC or IP, are named to the Dean's List at the end of each semester. Students who are placed on the Dean's List are eligible to take one or two credits beyond their maximum full-time load without

incurring extra tuition. Students so qualified must petition for a tuition waiver through the Dean's Office. Students who earn credits under Dean's List tuition waivers are subject to NEC's Residency requirement.

Academic Probation

Academic probation is a procedure by which students are warned of deficiencies in their progress toward completion of degree/diploma requirements.

Students who are placed on academic probation as the result of one semester's unsatisfactory academic performance must return to satisfactory standing by the end of the succeeding semester at NEC. (Although grades earned in NEC Summer School are calculated into the CGPA, work done in Summer School will not remove a student from Academic Probation. If a student is placed on Academic Probation in the spring semester, he or she may not be removed from it until the end of the fall semester.) Failure to maintain good academic standing for two consecutive semesters will result in the loss of all financial aid the next semester at the Conservatory.

Any of the following criteria will result in academic probation:
(1) a cumulative grade point average lower than 2.000
(2) two or more grades of F received in one semester
(3) receipt of a failing grade in a promotional
(4) a failing grade for a semester of Intensive English

Students will be subject to suspension from NEC for one or more semesters, or may be subject to dismissal from NEC if:
(1) they have been placed on academic probation for two consecutive semesters, or
(2) they have failed two consecutive promotional evaluations.

If students are allowed to return to NEC after suspension and fail to maintain satisfactory academic performance, they are subject to dismissal from their degree/diploma program.

The case of every student subject to suspension or dismissal on the basis of the policy stated above will be reviewed by the Academic Probation Committee which will make a recommendation to the Dean. The Dean's decision in all cases is final.

Notations of academic probation, suspension, and dismissal are permanently recorded on the transcript.

Academic Dishonesty

All students have an obligation to behave honorably and to respect ethical standards in carrying out their academic assignments. Cases of academic dishonesty, such as cheating or plagiarism, will be reviewed by the Dean. The student may be subject to disciplinary probation and/or possible suspension or dismissal.

Disciplinary Probation

Students whose behavior is considered detrimental to the well-being of other students or whose conduct is inconsistent with the expectations of NEC may be placed on disciplinary probation by the Disciplinary Probation Committee. Serious or repeated offenses may be cause for a student's immediate suspension or dismissal.

Students who are placed on disciplinary probation during a semester may be retroactively denied all institutional aid for that semester, and are ineligible for institutional aid the following semester. Pending a review by the Disciplinary Probation Committee, recommendations will be made to the Financial Aid Office.

Graduation Requirements

All candidates for graduation must satisfy the following requirements. The Conservatory reserves the option to withhold the diploma if these requirements are not met in full:
(1) complete all prescribed degree requirements
(2) achieve a cumulative grade point average of at least 2.000
(3) finish Incompletes and fulfill non-promotional IPs at least one month prior to graduation
(4) see advisor for a graduation review and fill out an intent-to-graduate form by the intent-to-graduate deadline (see Academic Calendar)
(5) meet all obligations, including the return of books, instruments and choral music to their respective libraries
(6) pay *all* outstanding fees, tuition, and fines
(7) complete an exit interview with the Financial Aid Office
(8) pay any delinquent emergency loans.

Note: Students on academic or disciplinary probation are ineligible to graduate until the terms of the probation are satisfactorily fulfilled.

Academic Records

Transcripts will be released only after the student's written request. NEC recognizes the student's right to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act, passed by the United States Congress in 1974. A copy of New England Conservatory's FERPA policy may be obtained from the Registrar's Office.

Transcripts are of two kinds:
Official: bearing the college seal and official signature of the Registrar. Transcripts are sent directly to designated institutions. If issued to the student, transcripts are enclosed in a sealed envelope and are deemed invalid if the seal is broken.

Unofficial: bearing the notation *Unofficial Transcript — not valid for transfer*, and issued to students for their own use.

The first copy, official or unofficial, is free of charge. Refer to Fees (page 64) for charge for subsequent copies. All requests must be signed, dated, and addressed to the Registrar's Office.

Transcripts will be withheld if a student owes money to New England Conservatory.

Promotionals and Graduation Recitals

A promotional is a yearly evaluation in the student's major area of study and takes place after every two semesters of studio instruction (in May or December). Students perform for their department faculty, or in the case of composition majors, present their work for evaluation.

Students may not drop or withdraw from a promotional without the written approval of the department chair and the Dean. However, students may petition the Dean's Office to have their promotionals deferred. Deferrals will be granted only under exceptional circumstances, and only for one semester. Students who wish to defer a promotional must obtain a Promotional Deferral form from the Dean's Office. This form must be approved prior to the scheduled promotional date. Deferred promotionals are recorded permanently on the transcript with a grade of IP (In Progress).

It shall remain at each department's discretion to determine when a promotional should take place following a failed promotional. Failure to take and pass a promotional from one level to the next within two years is grounds for dismissal.

Graduation recitals must be given no later than the Sunday before Commencement. Students who wish to do their graduation recitals off campus must obtain written approval from their department chair and the Dean. Some departments may require a tape of the recital to be forwarded to the department chair.

Independent Study

Appropriately qualified juniors and seniors with a minimum CGPA of 3.000 may pursue an independent study with the approval of the department chair and the Dean. The independent study is an opportunity for the student to explore an area of special interest; however, the chosen topic may not duplicate the content of any course currently offered at NEC, including studio instruction and chamber music. Independent study credit may only be applied toward the fulfillment of liberal arts and elective credit requirements. Exceptions must be approved by the department chair and the Dean.

A student may not earn more than 3 credits for an independent study, and may not earn more than a total of 6 credits in independent studies toward the bachelor of music degree.

Permission to do an independent study will be granted after one semester of enrollment, once a cumulative grade point average has been calculated. Students should submit their independent study proposal prior to the semester in which the independent study is to be undertaken. The student must arrange with a faculty member to oversee the independent study. The student and faculty member are expected to meet three times during the semester.

Students in the undergraduate diploma program may request an independent study only in music related subjects.

Independent studies are not permitted in the Music History and Music Education departments.

Cross-Registration

Courses at Northeastern University, Simmons College, and Tufts University

Students at NEC may select a limited number of courses at Northeastern University, Simmons College, and Tufts University which may be applied toward their respective degrees. This opportunity does not apply to summer programs at these schools. When selecting courses at Simmons and Tufts, students must first receive permission from NEC's Dean, then from the Dean of the second institution. When selecting courses at Northeastern University students must first receive permission from NEC's Dean, and then from the chairperson of the Department of Music at Northeastern.

Double Major

Enrolled undergraduates who are appropriately qualified bachelor of music candidates may apply for double major status. The double major combines a performance major with one of the following: Music Education, Music History, and Theoretical Studies. The double major is normally extended over five full-time years and is approved and designed in consultation with the appropriate department chairs and the Dean. Music Education majors may apply for double major status only at the end of the sophomore year. The double major in Music Education and Performance requires a minimum of 160 credits.

A double major in two performance areas is unusual. Should permission be granted, additional tuition will be charged.

NEC/Tufts University Five-Year Double-Degree Program

Students who wish to combine studies in liberal arts and musical disciplines may choose the New England Conservatory-Tufts University Double-Degree Program. Students earn a Bachelor of Arts or Bachelor of Science degree from Tufts, and a Bachelor of Music degree from New England Conservatory. Tufts offers students in this combined program the opportunity to major in any area except degree programs in engineering, occupational therapy, and mental health.

As stipulated by Tufts, students must fulfill all degree requirements, including foundation and distribution requirements as well as concentration recommendations. Requirements for the Bachelor of Music degree include all music-related course work as outlined in the individual program of study. Individual program schedules are flexible and are designed in consultation with the academic advisor at each institution. Additional information about requirements and schedule planning is available in the Dean's Office.

If a student wishes to discontinue his or her participation in the five-year program, he or she may complete studies at the preferred institution.

Students should follow instructions for, and complete entirely, the applications for admission to both NEC and Tufts University. Application fees must be paid to both institutions. Complete information on application procedures are available at the NEC Office of Admission.

The Conservatory strongly recommends that freshmen in the double-degree program reside in housing at Tufts University, which is located in Medford, MA, just outside of Boston. Further information on dormitories, board charges, and Tufts student life is contained in the Tufts University Bulletin.

Tuition and fees for the double-degree program are paid to Tufts, and awards of financial assistance and/or scholarships are made by Tufts.

Entering students who receive Tufts scholarship aid may expect renewal for two more years provided need continues and academic progress is satisfactory. Application for aid is necessary each year. In the last two years, application for scholarship aid must be made to NEC. Its awards may be less than those previously received from Tufts. Tufts will make every effort, however, to meet each student's need as estimated by Tufts through federal scholarships, loans, and employment funds to supplement the scholarship award of the Conservatory.

Students transferring from other institutions normally are not accepted into this program. Students already enrolled at either of the participating schools, however, may seek admission to the program by applying to the other institution. If they are not already receiving financial aid from Tufts, they are eligible to apply for aid after one year.

Students must complete the requirements for their degrees at both institutions before either degree is conferred.

Bachelor of Music

The undergraduate curriculum is designed to provide extensive training in the student's major, comprehensive instruction in music theory and music history, and a broad introduction to liberal arts disciplines. In the freshman year, students focus on studio instruction. During the sophomore year, music history, music theory, and the humanities core courses cover the 18th through 20th centuries from each discipline's perspective. During the final two years of study, students have considerable latitude in the choice of elective courses in all three departments. Such courses will build on the knowledge and foundation from the first two years.

Degree programs may be pursued in the following majors:

Bassoon
Clarinet
Composition
Double Bass
Euphonium
Flute
Guitar
Harp
Historical Performance
Horn
Jazz Studies
  Jazz Composition Concentration
  Jazz Performance Concentration
Music Education
  Instrumental Concentration
  Vocal Concentration
Music History
Oboe
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Third Stream Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Performance

Brass	*Credit Distribution*
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio Instruction in the Major (PRCBR 100)	32
Brass PRCBR 341T-342T (junior or senior year)*	2
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) 6 credits from (includes one semester of a 20th-century topic): THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 121, 221-222 (8 credits) Liberal Arts Electives (16 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)	8
Chamber Music (CHM 120)	2
Electives	12
Total credits	120

*Students are encouraged to repeat this course for zero credit.

Additional Requirements
(1) Participation in Trombone Choir is required of all Trombone majors. Trombone Choir may be used to fulfill the Chamber Music requirement.
(2) Promotional Evaluation in major instrument each year (PRCBR 195, 295, 395).
(3) Pre-recital passed.
(4) Recital in senior year (PRCBR 499).

Composition	*Credit Distribution*
Studio Instruction in Composition (CMP 100)	32
Composition Freshmen: CMP 131 Sophomores: CMP 411T-412T* Juniors: CMP 453T-454T and THYG 515-516 Seniors: CMP 443T-444T	20

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110) 4

Class Instruction 2
Instrumental/vocal from: ME 121, 132, 141-2, 151-2, 161-2, 241-2, 251-2, 261-2; PNO 130; VC 161-2, 261-2

Total credits 122

*For CMP 411T, the prerequisite of THYU 207-208 is waived for sophomore Composition majors.

Additional Requirements
(1) During their sophomore year, students will be required to present their work for review to the composition faculty (CMP 293).
(2) A further review of the student's work may be required during junior and/or senior years if the sophomore review is not passed (CMP 490).
(3) Chamber Music is not required, although participation as conductor, coach, performer, or observer is recommended.

Double Bass — *Credit Distribution*

Studio Instruction in the Major 32
(STR 100)

Strings 2
STR 130T (two semesters)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation each year (STR 195, 295, 395).
(2) Recital in senior year (STR 499).

Guitar — *Credit Distribution*

Studio Instruction in the Major 32
(STR 100)

Strings 4
STR 283T-284T (sophomore year)
STR 383T-384T (junior year)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble* 6

Chamber Music** 4

Electives 10

Total credits 120

*Four semesters Vocal Ensemble (CHOR 110) and two semesters of Guitar Ensemble (STR 110).
**May be fulfilled by either CHM 120 or STR 140T, by advisement.

Additional Requirements
(1) Promotional Evaluation each year (STR 195, 295, 395).
(2) Recital in senior year (STR 499).

Harp — *Credit Distribution*

Studio Instruction in the Major 32
(WW 100)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Chamber Music (CHM 120) 2

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation each year (WW 195, 295, 395).
(2) Pre-recital must be passed two weeks before the senior recital may be given.
(3) Recital in senior year (WW 499).

Historical Performance — *Credit Distribution*

Studio Instruction in the Major 32
(HP 100)

Music Theory 26

THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 211-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Historical Performance Ensemble (HP 110) 8

Electives 16

Total credits 120

Additional Requirements
(1) Promotional Evaluation in major instrument each year (HP 195, 295, 395).
(2) Recital in senior year (HP 499).

Jazz Studies — *Credit Distribution*

Studio Instruction in the Major 32
(JS 100 or as assigned by department)

Jazz Studies* 12
JS 368, 378, 455T, 473T-474T; 483T or TS 283T

Music Theory 20
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
MHST 117 and 408 or 438 (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
LARTS 121 or MHST 117 in the freshman year (2 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble** (JS 110) 8

Electives 10

Total Credits 120
*Level in jazz theory and ear training determined by placement exam.
Students with deficient backgrounds are required to take JS 263-264.
**Ensemble participation is not required of Jazz Composition majors. However, credits not earned in ensemble must be earned in electives.

Additional Requirements
(1) Promotional Evaluation each year for performance majors (JS 195, 295, 395); Promotional Evaluation in sophomore and senior years for jazz composition majors (JS 297, 497).
(2) There will be a written exam included in the promotional at the end of the junior year. Both the written exam and the performance promotional must be passed in order to qualify for promotion to the senior year.
(3) Recital in senior year for performance majors (JS 499).

Music Education — *Credit Distribution*

Music Education 29
ME 103-104, 180 (four semesters), 221-222
332, 461-462, 421T (11 credits)
2 credits required, 4 credits recommended from 305-306
3 credits by advisement from 331, 333
4 credits by advisement from: ME 121, 132, 141-142, 151-152, 161-162, 241-242, 251-252, 261-262
2 credits by advisement from
ME 413, 417
4 credits by advisement from
PNO 130; VC 161-162, 261-262
ME 463 or 466 by advisement

Conducting 2
2 credits required, 4 credits recommended by advisement from CHOR 437T-438T, ORCH 465T-466T, WNDEN 487T-488T

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (should be taken in sequence)
117, 441 (12 credits)

Liberal Arts 24
LARTS 111, 121, 221-222 (8 credits)
LARTS 356, 358 (4 credits)
Liberal Arts Electives (12 credits)*
(includes one course relating music to other arts, by advisement)

Studio Instruction 32
Instrumental/vocal

Ensemble 7
(ORCH 110 or CHOR 110 or as assigned; must include one semester of chorus)

Total credits 132

*Vocal majors must fulfill Liberal Arts electives by taking one year of Italian (freshman year, LARTS 187-188) and one year of either German or French (LARTS 181-182 or LARTS 185-186). Vocal majors must fulfill 28 credits in Liberal Arts.

Additional Requirements
(1) Sophomore evaluation (ME 293).
(2) Senior evaluation (ME 493).
(3) Piano Proficiency examination.
(4) Promotional Evaluation in major instrument each year.
(5) Students must present a recital through the studio department in the senior year, or two half recitals—one in the junior year, and one in the senior year (ME 397, 497).
(6) A student must have senior standing in all required courses and studio instruction in order to practice teach.
(7)Vocal majors are required to take Diction for Singers (VC 363T-364T), preferably in their junior year.
(8) Percussion majors may substitute Drum Set Class (PRCBR 325-326) for one credit of minor instrument study.
(9) Students may take a proficiency exam in lieu of any or all minor instrument course(s) thereby freeing credits for electives.
(10) Students must meet all requirements described in the publication *Regulations for the Certification of Educational Personnel* published by the Massachusetts Board of Education.

Music History — *Credit Distribution*

Music History and Music Theory 58
Music History
MHST 111, 112, 211, 212 (8 credits)
(must be taken in sequence)
8-12 credits from:
Undergraduate Music History electives

Music Theory
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Upper Level Music History and Music Theory Courses
MHST 535-536 (4 credits)*
(Prerequisite: Undergraduate History courses and Core Theory curriculum.)

8-12 credits from:
MHST 501, 505, 506, 511, 512, 531, 532, 533, 534, 543, 544, 545, 546, 551, 552;
MHST 502, 521, 522, 524, 527 (these five courses require consent of the department chair). (See graduate catalog section for course descriptions);
TS 461T, 477T, 441T (for emphasis in Ethnomusicology)**
THYU 311, 312, 411T-412T, 413T-414T, 417T-418T

Liberal Arts 30
LARTS 111, 221-222 (6 credits)
Languages: 3 semesters of German and 2 semesters of French or Italian.
(20 credits)***
Liberal Arts Elective (4 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Studio Instruction 16
Instrumental/vocal****

Ensemble (CHOR 110) 6

Electives 8

Total credits 120

*Prerequisite or corequisite for enrollment in any upper level courses in musicology. To be taken in the junior or senior year.
**Students interested in an emphasis in Ethnomusicology may substitute courses in the Third Stream Department or other appropriate courses for the language course requirement with consent of the department chair.
***Requests for advanced standing in one of the required languages will be evaluated by the Dean and the department chair. Foreign language requirements may be satisfied by courses at Tufts, Northeastern or Simmons if conflicts arise in scheduling at the Conservatory.
****The 16 credits in studio instruction are to be spread equally over the 8 semesters of the undergraduate degree program. A change of instrument in the course of the program is possible, with the consent of the department.

Additional Requirements
A portfolio of papers written and submitted during the course of the student's work at NEC must be presented to the department for review before graduation (MHST 497).

Organ — *Credit Distribution*

Studio Instruction in the Major 32
(ORG 100)

Organ 6
ORG 413T-414T (junior year) (2 credits)
4 credits from:
ORG 521, 527-528, 541, 542,
543-544, 571,572
(See Graduate Course Offerings for descriptions of the above courses.)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110) 4

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation each year (ORG 195, 295, 395).
(2) Short recital in junior year (ORG 397).
(3) Full recital in senior year (ORG 499).

Percussion — *Credit Distribution*

Studio Instruction in the Major 32
(PRCBR 100)

Percussion 6
PRCBR 325T-326T
PRCBR 130T (four semesters)*

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Electives 10

Total credits 120
*Recommended for the freshman and sophomore years.

Additional Requirements
(1) Promotional Evaluation in major instrument each year (PRCBR 195, 295, 395).
(2) Pre-recital passed.
(3) Recital in senior year (PRCBR 499).

Piano — *Credit Distribution*

Studio Instruction in the Major 32
(PNO 100)

Piano 5
PNO 347T-348T (3 credits) sophomore, junior or senior year
PNO 451T (2 credits)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110)* 6

Chamber Music** 1

Electives 12

Total credits 120
*For the junior year Ensemble requirement, students may substitute Introduction to Accompanying Skills (ACMP 303T), or Advanced Accompanying Skills (ACMP 417T) and Studio Accompaniment (ACMP 411T).
**Chamber Music credit may be earned as follows: participation in Chamber Music (CHM 120); vocal or instrumental

studio accompaniment (one semester); accompaniment of graduate recitals 1/2 credit per recital; piano ensemble by arrangement.

Additional Requirements
(1) Performance of works from a cross-section of the complete repertoire is expected. Each student is encouraged to study and perform contemporary music during his or her time at NEC.
(2) Promotional Evaluation each year (PNO 195, 295, 395).
(3) A pre-recital must be passed two weeks before the recital may be given.
(4) Recital in senior year (PNO 499). (Students are encouraged to write program notes for the graduation recital.)

Theoretical Studies — *Credit Distribution*

Students may begin the Theoretical Studies major only in the junior year. Those interested in the major should consult with the Graduate Theoretical Studies Department Chair. Students must pass a second-to-third year promotional in their applied area as a prerequisite to entry into the Theoretical Studies major. The department chair and the student design the program for the major at the end of the candidate's sophomore year.

Major Studio Instruction in Theoretical Studies — **8-16**
(THYU 100; junior year optional, senior year required.)

Theoretical Studies — **12**
(undergraduate or graduate courses by advisement)

Music Theory — **26**
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History — **12**
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts — **24**
LARTS 111, 121, 221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies — **2**
INT 333-334 Career Skills (junior year)

Studio Instruction — **16-24**
Instrumental/vocal

Ensemble (ORCH 110, CHOR 110, or as assigned) — **6**

Electives — **6**

Total credits — **120**

Additional Requirements
(1) A folio of all work in theoretical studies undertaken in the junior year will be presented to a faculty committee in partial support of evaluation for promotion to the senior year in the Department of Theoretical Studies.
(2) An analytical or compositional project written during the senior year must be submitted before graduation for approval by the Theoretical Studies faculty committee (THYU 498 or 499); also, a folio of work in theoretical studies undertaken in the junior and senior years must be submitted to the faculty committee.

Third Stream Studies — *Credit Distribution*

Studio Instruction in Third Stream Studies (TS 100; or assigned by department) — **32**

Third Stream Studies — **16**
TS 181-182, 283T-284T, 385T-386T, 487-488

Music Theory — **20**
THYU 101, 102 (6 credits)
THYU 107 (2 credits)
THYU 201, 202 or 205, 206 (6 credits)
THYU 207-208 (6 credits)

Music History — **12**
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts — **24**
LARTS 111, 221-222 (6 credits)
LARTS 121 or MHST 441 in the freshman year (2 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies — **2**
INT 333-334 Career Skills (junior year)

Ensemble (TS 110) — **8**

Electives — **6**

Total Credits — **120**

Additional Requirements
(1) Promotional Evaluation in major instrument each year (TS 195, 295, 395) The student will submit a tape of two pieces and a detailed paper outlining the year's progress and plans for the future.
(2) Recital in senior year (TS 499).

Violin, Viola, Violoncello — *Credit Distribution*

Studio Instruction in the Major — **32**
(STR 100)

Music Theory — **26**
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
6 credits from (includes one semester of a 20th-century topic):
THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326

Music History — **12**
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts LARTS 111, 121, 221-222 (8 credits) Liberal Arts Electives (16 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)	8
Chamber Music (CHM 120)	5
Electives	11
Total Credits	120

Additional Requirements
(1) Violin majors may perform on viola for one semester in Chamber Music and for one semester in orchestra.
(2) One semester of viola class (STR 449T) is recommended for violin majors.
(3) Promotional Evaluation in major instrument each year (STR 195, 295, 395).
(4) Recital in senior year (STR 499).
(5) Part-time and special students registered for studio instruction are required to participate in ensemble.

Vocal Performance	*Credit Distribution*
Studio Instruction in the Major (VC 100)	32
Voice VC 363T-364T (junior year)	4
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) 6 credits from (includes one semester of a 20th-century topic): THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 221-222 (6 credits) Language Requirement: LARTS 187-188 (freshman year), 181-182, 185-186, (24 credits)	30
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (CHOR 110)	8
Electives	6
Total credits	120

Additional Requirements
(1)Vocal Performance majors must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(2) Promotional Evaluation each year (VC 195, 295, 395).
(3) Recital in senior year (VC 499).

Woodwinds	*Credit Distribution*
Flute, Oboe, Clarinet, Bassoon, Saxophone	
Studio Instruction in the Major (WW100)*	32
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) 6 credits from (includes one semester of a 20th-century topic): THYU 303, 304, 305-306, 307-308, 311, 312, 315, 316, 325, 326	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 121, 221-222 (8 credits) Liberal Arts Electives (16 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)	8
Chamber Music (CHM 120)	2
Electives	14
Total credits	120

*Saxophone majors in their sophomore or junior year may earn a maximum of 8 credits of studio in Jazz Studies (JS 100).

Additional Requirements
(1) Promotional Evaluation in major instrument each year (WW 195, 295, 395).
(2) Pre-recital must be passed two weeks before the senior recital may be given.
(3) Recital in senior year (WW 499).

Undergraduate Diploma

The Undergraduate Diploma program consists of three years of musical study, focusing on studio instruction in composition, instrumental or vocal performance, repertoire coaching, and tutorials. It includes ensemble, chamber music, and course work, terminating in the award of Undergraduate Diploma of New England Conservatory of Music

Diploma Requirements	*Credits*
Studio Instruction/Coaching/Tutorials	28-36
Course Work (including music theory, music history, languages, electives)	24-36
Ensemble	0-6
Chamber Music (CHM 120)	0-6
Total	72

Additional Requirements
(1) Promotional Evaluation (195, 295) each year.
(2) Recital (399).

Commonwealth of Massachusetts Teacher Certification Program

Certification is an option for students who already have an undergraduate degree in applied music, and want to become State certified. Generally, certification *only* takes four semesters to complete. The New England Conservatory transcript, together with the undergraduate transcript, must be submitted to the State.

Students in the certification program enroll as special students. The Music Education department chair will evaluate the student's undergraduate degree to determine whether it is equivalent to the New England Conservatory Bachelor of Music. Any deficiencies in the bachelor's transcript must be addressed as part of the certification program. All certification courses are *undergraduate* courses and may *not* be used as electives in a Master's program. Independent Study may *not* be used to fulfill certification requirements. **All requirements must be completed by June 1994.**

Required courses for Certification Only, in 4 semesters

Music Ed Orientation*	2
Philosophy*	2
Teaching Classroom Music II	3
Models of Music Learning*	2
Teaching Classroom Music I or III	2
Methods N-4 or 10-12*	3
Minor Instruments**	4
Music for Special Learners	2
Test/Meas/Assess	2
Student Teaching and Seminar	7 or 10
Music Ed Elective	2
Piano Proficiency***	0
Total credits:	**31 or 34**

*These courses must be completed *before* Student Teaching. Other courses must be taken concurrently with Student Teaching.
**Students must demonstrate proficiency on minor instruments and may fulfill this requirement by passing an examination. The transcript will read "Proficiency Passed."
***Students must pass a piano proficiency exam. Deficiencies must be made up *prior* to student teaching.

All certification students must register for and participate in the weekly music education laboratory ME 180 unless registered for Teaching Classroom Music.

Certification students must meet all requirements described in the publication *Regulations for the Certification of Educational Personnel* published by the Massachusetts Board of Education.

UNDERGRADUATE COURSE OFFERINGS AND FACULTY BY DEPARTMENT

Most courses listed on the following pages are offered each academic year. For complete and accurate information as to courses offered in the current academic year, please consult the schedule of course offerings available each semester in the Registrar's Office.

Accompaniment

Decima, Garrett

Classroom Instruction

ACMP 303T — Introduction to Accompanying Skills
An introduction to the basic skills of vocal and instrumental accompanying: ensemble-playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. An audition will determine the student's placement in ACMP 303T or ACMP 417T. **(2 credits) Faculty**

ACMP 411T — Studio Accompaniment
Fifteen hours of accompanying at studio lessons. Pre- or co-requisite: ACMP 303T or ACMP 417T. **(1 credit) Garrett**

ACMP 417T — Advanced Accompanying Skills
Development of ACMP 303T. Placement by audition. **(2 credits) Faculty**

ACMP 418T— Advanced Accompanying Skills
Development of ACMP 417T. Prerequisite: ACMP 417T **(2 credits)**

Brass and Percussion

Yeo, Chair; Bolter, Buda, Chapman, Epstein, Firth, Hanks, Katzen, Kavalovski, Mackey, Menkis, Morrison, Schlueter, Schmitz, Sebring, Swallow, Wadenpfuhl

Studio Instruction (PRCBR 100)

Classroom Instruction

PRCBR 130T — Chamber Music for Percussionists (1 credit)
(See page 34 for description of Percussion Ensemble.) Epstein

PRCBR 325T— Drum Set Class
Drum set technique and performance (for classical percussion majors). The class will cover all drum set styles and will prepare classical percussion majors to meet the demands of drum set performance in today's music. Required one year for all undergraduate percussion majors. **(1 credit) Buda**

PRCBR 326T — Drum Set Class
Development of PRCBR 325T. Prerequisite: PRCBR 325T.
(1 credit)

PRCBR 341T — Brass Orchestral Seminar
A weekly seminar designed to provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy.
(1 credit) Faculty

PRCBR 342T — Brass Orchestral Seminar
Continuation of PRCBR 341T. Prerequisite: PRCBR 341T.
(1 credit)

Chamber Music

Nickrenz, Chair; Battisti, Bolter, Buswell, Carr, Cirillo, Drury, Eifert, Fine, Gibbons, Hanks, Heiss, Hodgkinson, Koff, Krasner, Lehner, Leisner, Lesser, Morrison, Radnofsky, Rosenblith, Ruggiero, Schlueter, F. Smith, R. Sullivan, Swallow, Trampler, Tyson, Webster, Wells, Wrzesien, Yeo, B. Zander, P. Zander

Classroom Instruction

CHM 120 — Chamber Music
Refer to page 32 for a description of the Chamber Music Program. **(1 credit)**

CHM 270T — Duo-Pianist Repertoire
Semester-long partnerships in four-hand and duo-piano repertoire. Limited to 4 students each term. By permission of instructor. **(1 credit) Faculty**

CHM 435T — Sonata and Lieder Repertoire
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified string players (except double bass), pianists, clarinetists, and singers. **(2 credits) B. Zander**

CHM 436T — Sonata and Lieder Repertoire
Development of CHM 435T. Prerequisite: CHM 435T.
(2 credits)

Choral Conducting

Brooks, Chair

Classroom Instruction

CHOR 120 — Chamber Singers
For a description of this performance ensemble, see page 33. May be taken for either elective or Ensemble credit. Students assigned to Chamber Singers should expect to be in both NEC Chorus and Chamber Singers. In rare cases, and by permission of the instructor, students may be granted Ensemble credit for participation in Chamber Singers alone. **(0 or 1 credit)**

CHOR 437T — Choral Conducting
Study of beat technique, repertoire for church choir, high school and college chorus; use of young voices in choral ensembles. **(2 credits) Brooks**

CHOR 438T — Choral Conducting
Development of CHOR 437T. Prerequisite: CHOR 437T.
(2 credits) Brooks

Composition

Peyton, Chair; Berger, Ceely, Cogan, DiDomenica, Fletcher, Heiss, Maneri, McKinley

Studio Instruction (CMP 100)

Classroom Instruction

CMP 131 — Compositional Notation
Development of notational exactness, precision and professional quality. Computer use will be encouraged after the development of hand-eye coordination in notational concepts. The study of different editions and individual manuscripts will be encouraged. **(2 credits) McKinley**

CMP 293 — Sophomore Review
See undergraduate Composition program of study.

CMP 411T — Sixteenth-Century Counterpoint
See page 28 for course description. Prerequisite: THYU 107. Restricted to Composition majors. **(3 credits) Davidson**

CMP 412T — Sixteenth-Century Counterpoint
See page 28 for course description. Prerequisite: CMP 411T or permission of instructor. **(3 credits)**

CMP 417T — Composition for Non-Majors
Intended for students who are not composition majors but who wish to pursue work in composition. **(2 credits) (Not offered 91-92)**

CMP 418T — Composition for Non-Majors
Development of CMP 417T. Prerequisite: CMP 417T. **(2 credits)**

CMP 443T — Instrumentation and Orchestration
In-class demonstrations of all categories of instruments. Writing for individual instruments. Text: *Orchestration* by Samuel Adler. Permission of instructor required for non-majors. **(2 credits) Peyton**

CMP 444T — Instrumentation and Orchestration
Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of score and parts for in-class performance. Development of CMP 443T. Prerequisite: CMP 443T. **(2 credits)**

CMP 453T — Introduction to Sound Synthesis
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. Required for composition majors. Permission of the instructor required for non-majors. **(2 credits) Ceely**

CMP 454T — Introduction to Sound Synthesis
Development of CMP 453T. Prerequisite: CMP 453T. **(2 credits)**

CMP 490 — Junior/Senior Review (0 credits)
See description under program of study.

Historical Performance

Gibbons, Chair; Brauchli, Fitch, Holmgren, Jeppesen, Kaderavek, Krueger, Monahan, Pinkham, Porter, Rife, Stepner, R. Sullivan, Tyson

Graduate courses are open to undergraduate Historical Performance majors by permission of the instructor and department chair.

Studio Instruction (HP 100)

Classroom Instruction

HP 413T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by participants and some outside reading. **(1 credit) Porter**

HP 414T — Elementary Thoroughbass
Development of HP 413T. Prerequisite: HP 413T. **(1 credit)**

HP 423T — Harpsichord Literature for Pianists
Survey of harpsichord literature from the sixteenth to the mid-eighteenth centuries. Special attention given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Field trips to the Museum of Fine Arts instrument collection to acquaint pianists with the sound and "feel" of antique harpsichords. Demonstrations and student performances supplemented by recordings. **(2 credits) Gibbons (Not offered 91-92)**

HP 447T — Issues in Historical Performance
This course is designed to help students understand different (and often conflicting) approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff and others, the course will survey the role of composer as performer and will progress to the role of performer as composer in the creation of the modern Baroque style. **(2 credits) Gibbons**

HP 448T — Issues in Historical Performance
Recordings will be used to trace the development of historical consciousness in performance from the beginning of this century to the present. Selected readings from influential works on performance practice will be used to help explain these developments. Parallels will be drawn between fashions in musical performance and those in contemporary composition and other arts. Prerequisite: HP 447T or permission of instructor. **(2 credits) Gibbons**

HP 463T — Classical Era Chamber Music Performance
Representative chamber works of the late eighteenth century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of and techniques for the original instruments are examined; acoustical, social and philosophical aspects are discussed. Nineteenth- and twentieth-century attitudes and approaches to the Classical style are surveyed in writings and recordings. **(2 credits) Gibbons**

HP 464T — Classical Era Chamber Music Performance
Continuation of HP 463T. Prerequisite HP 463T. **(2 credits)**

HP 481T — Keyboard Instruments and Repertoire: Bach to Beethoven
(2 credits) Gibbons (Not offered 91-92)

HP 482T — Keyboard Instruments and Repertoire: Bach to Beethoven
Continuation of: HP 481T. **(2 credits) Gibbons**

HP 485T — Viol Consort
Basic technique of the instrument and exploration of the sixteenth- through eighteenth-century consort literature. The Conservatory has several instruments available for student use. **(2 credits) Jeppesen**

HP 486T — Viol Consort
Continuation of HP 385T. **(2 credits)**

Interdisciplinary Studies

INT 333 — Career Skills
Lecture format with expert guest speakers brought in to discuss specialized areas. Topics to be covered include resource materials, job networks, auditions, entrepreneurial skills, agents, unions, contracts and a survey of business practices related to the music profession. Three weeks of the semester will focus on specific career issues of individual majors. **(1 credit) R. Sullivan**

INT 334 — Career Skills
Small group format, focusing on a field experience. Each student or group of students will devise a job that does not currently exist and try to bring that job into existence. Plans and experiences will be shared with the group. Development of INT 333. Prerequisite: INT 333. **(1 credit) R. Sullivan**

INT 420 — Independent Pedagogy Practicum
Available to woodwind, string, brass, and guitar students (juniors, seniors). For students who wish a semester or more of practical pedagogical experience in their chosen instrumental field: assignment to a teacher in the Preparatory School; supervision in guided observation of lessons, actual teaching, conferences/feedback, choosing repertoire, assisting in coaching, general development of teaching skills, work with Preparatory School students; periodic educational philosophy/psychology seminars throughout each semester. **(1 credit) Stackhouse**

INT 450 — Independent Study
See page 9 for description. **(1-3 credits)**

INT 460 — Cross Registration: Northeastern
See page 9 for description.

INT 470 — Cross Registration: Simmons
See page 9 for description.

INT 480 — Cross Registration: Tufts
See page 9 for description.

Jazz Studies

Netsky, Chair; Allen, Banacos, Buda, Cowan, Eade, Garzone, Giuffre, Goodrick, Holland (leave of absence), Lockwood, Longstreth, Maneri, Manson, McKinley, McNeil, Moses, Roos, Russell, Stepton

Studio Instruction (JS 100)

Classroom Instruction

JS 263 — Introduction to Jazz Theory and Ear Training
Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and ear-training as determined by placement exam during Orientation. **(1 credit) Netsky**

JS 264 — Introduction to Jazz Theory and Ear Training
Basic harmonic transcription and improvisation. Prerequisite: JS 263. **(1 credit)**

JS 368 — Jazz Repertoire
Advanced study, memorization and performance of standard jazz repertoire. Prerequisite: JS 264 or by placement exam. **(2 credits) McNeil**

JS 378 — Jazz Theory
Study and aural recognition of jazz vocabulary, including chord progressions, tune construction, solo construction, appropriate use of all chord/scale types. Open to non-majors by permission. Prerequisite: JS 483T or TS 283T or by placement exam. **(2 credits) McNeil**

JS 425T — Rhythm Practice
Study of rhythm and the functions of the laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students will be expected to become proficient in playing studies and identifying rhythms from dictation and other sources. **(1 credit) Holland**
(Not offered 91-92)

JS 455T — Lydian Chromatic Concept of Tonal Organization
Introduction to the theoretical concepts formulated by George Russell; analysis of jazz and non-jazz compositions. Prerequisite: JS 378. **(2 credits) Russell**

JS 456T — Lydian Chromatic Concept of Tonal Organization
Development of JS 455T. Prerequisite: JS 455T. **(2 credits) Russell**

JS 457T — Advanced Lydian Chromatic Concept of Tonal Organization
Analysis of twentieth-century compositional techniques for the jazz composer; development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: JS 456T. **(2 credits) Russell**

JS 458T— Advanced Lydian Chromatic Concept of Tonal Organization
Development of JS 457T. Prerequisite: JS 457T. **(2 credits) Russell**

JS 473T— Arranging I
Orchestration and instrumentation; analysis of works from the jazz repertoire. Prerequisite: JS 378. **(2 credits) Longstreth**

JS 474T — Arranging I
Development of JS 473T. Prerequisite: JS 473T. **(2 credits)**

JS 475T — Arranging II
Arranging for a 17-piece jazz band or commercial band. Melodic analysis and basic voicing techniques for 8 brass, 5 saxophones, 4 rhythm. Basic chord progressions. Prerequisite: JS 474T. **(2 credits) Longstreth**

JS 476T — Arranging II
Continuation of JS 475T. Prerequisite: JS 475T. **(2 credits) Longstreth**

JS 483T— Jazz Ear-Training
The understanding of melodic line through the study of direction, function and purpose. The identification of tensions on chord changes and the ability to construct melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing with solos transcribed from records. Prerequisite: JS 264 or by placement exam. **(2 credits) Garzone**

Liberal Arts

McPherson, Chair; Chandler, Charkoudian, Dash, Joshel, Kambouris, Klein, Reutlinger, Roush, Sneff, Squire,Yona

The offerings of the Liberal Arts Department are structured around core courses in the humanities. These core courses are designed to be taken simultaneously with the Music History Surveys II and III in the sophomore year. They exemplify one of the main goals of liberal arts courses at the Conservatory: to provide the cultural, social, intellectual, and political context from which music comes. Liberal Arts courses also provide opportunities to study in the major academic disciplines, and to begin to understand the problems and issues that each discipline addresses. The curriculum offers a broad range of courses, many combining two academic disciplines; there are opportunities to go into depth in a number of fields. Another function of the Liberal Arts courses is to ensure that students reach college-level proficiency in the essential skills of writing, thinking, and critical reading. Finally, the Liberal Arts Department provides courses in the main languages of music: Italian, French, and German.

The Liberal Arts Department also oversees the Intensive English and English as a Second Language programs. Students should see the International Student Handbook for more information.

Core Curriculum

Liberal Arts electives may be taken after a student has satisfactorily completed Freshman Writing (LARTS 111).

Freshman Year

LARTS 111 Freshman Writing

LARTS 121 Freshman Seminar — May only be taken first semester of the freshman year (not required of Voice, Music History, Jazz Studies, and
Third Stream majors).

Sophomore Year

LARTS 221, 222 Humanities Core

LARTS 111 — Freshman Writing
Instruction in writing, close reading, critical thinking.
(2 credits) Faculty

LARTS 113T/114T — Intensive English I
LARTS 115T/116T — Intensive English II
Practices vocabulary and grammar, reading and listening comprehension to prepare students for the TOEFL.
(8 non-degree credits per semester) Faculty

LARTS 121 — Freshman Seminar
Critical reading and discussion of a few major texts with an emphasis on argument and analytic thinking.
(2 credits) Klein, McPherson

LARTS 137T — English as a Second Language I
Speaking and writing practice, listening comprehension, selected grammar and usage exercises. Placement by exam.
(2 credits) Chandler

LARTS 138T — English as a Second Language I
Uses American history and culture as texts for reading and listening comprehension. Development of study skills such as note taking, outlining, and skimming; discussion and writing. Prerequisite: LARTS 137 or placement by exam.
(2 credits) Chandler

LARTS 181 — Introduction to Spoken German I
Hearing and speaking practice and writing skills develop a knowledge of basic grammatical structures. The course is designed to meet the needs of students who need a thorough command of the language for the reading of fiction or expository prose, or for study in Germany. **(4 credits) Reutlinger**

LARTS 182 — Introduction to Spoken German II
Continues instruction in basic grammatical structures and adds selected texts for group and individual study.
Prerequisite: LARTS 181. **(4 credits) Reutlinger**

LARTS 185 — French I
Introduces students to the aural/oral and reading/writing skills in French. From the beginning, students learn to use the spoken language and work on good pronunciation while developing listening comprehension, reading and writing abilities. Class supplemented by required laboratory work.
(4 credits) Squire

LARTS 186 — French II
Continuation of LARTS 185. Prerequisite: LARTS 185.
(4 credits)

LARTS 187 — Italian I
Beginning course combining intensive work in oral expression with the study of grammar, and introductory readings.
(4 credits) Yona

LARTS 188 — Italian II
Continuation of LARTS 187. Prerequisite: LARTS 187.
(4 credits)

LARTS 211 — Humanities Tutorial
This course is to be taken with Humanities I (LARTS 221) and is a substitute for Freshman Writing (LARTS 111) for students who have taken ESL II. **(2 credits) Joshel**

LARTS 212 — Humanities Tutorial
For students who have taken LARTS 211. **(2 credits) Faculty**

LARTS 221 — Core Course, Humanities I
Focuses on great texts in Western culture and on basic methods of the humanities. **(2 credits) Joshel**

LARTS 222 — Core Course, Humanities II
Continuation of LARTS 221. Prerequisite: LARTS 221.
(2 credits) McPherson

LARTS 237T — English as a Second Language II
Uses autobiography to increase the fluency of reading and writing. Students will write their own autobiography and a review of an autobiography they have read. Prerequisite: LARTS 138T or placement by exam. **(2 credits) Chandler**

LARTS 238T — English as a Second Language II
Focus is on the biography *Mozart* by Marcia Davenport and the film *Amadeus*. Students will read and then write a summary biography on Mozart. They will then watch *Amadeus* and write a paper comparing the two versions of Mozart's life.
(2 credits) Chandler

LARTS 244 — Medieval and Renaissance Culture
Surveys the art, literature, and social rituals of Europe from 1000 to 1600; examines the social organization and cultural production of church, court, manor, and city-state. The course also covers the artistic and social context for music and musicians in the Middle Ages, Renaissance, and Reformation, which will make it especially useful for those enrolled in Survey of Music History I. **(2 credits) Joshel**

LARTS 281 — German III (Intensive)
Study of advanced grammar and reading of annotated texts of moderate difficulty in literature, music history and musicology.
(2 credits) Reutlinger

LARTS 282 — German IV: The German Novelle from 1830-1890
Designed to provide practice in reading advanced German and introduce students to the literary movements of Romanticism, Realism, and Naturalism. Critical reading of Novellen by Ludwig Tieck, Theodor Storm, Gottfried Keller and Gerhardt Hauptmann will demonstrate the development of the genre in nineteenth-century German literature.
(2 credits) Reutlinger (Not offered 91-92)

LARTS 291 — Visual Arts I
A combination of art criticism and studio. Begins with Picasso and covers the major art movements to the present including Cubism, Surrealism, Abstract Expression, Pop, Neo-Expressionism. To supplement their understanding of the work of major artists of these periods, students will work in collage and mixed media in studio assignments. **(2 credits) Dash**

LARTS 292 — Art History: The Impressionists
This course will focus on the uniqueness of Impressionism—the painting of capricious light and palpable atmosphere and its prophetic modernity. It will explore images of city and country life, societal motives and the dual impulse toward subjectivism and abstraction. Students will read and discuss contemporary theory and criticism as well as critique weekly studio art assignments. **(2 credits) Dash**

LARTS 319 — Europe in the Nineteenth Century
A study of Europe from the French Revolution to the First World War. The class will discuss the development of revolutionary politics, the nation state, the rise of European nationalism, the development of popular republics, the social and cultural impact of industrialism, imperialism, and the conflict of Great Powers that led to the Great War. **(2 credits) Klein (Not offered 91-92)**

LARTS 321 — Archetypes: Don Juan
The course looks at different presentations of Don Juan in myth and music, beginning with the popular tradition in the seventeenth century and ending with modern cinema. Special attention will be given to Mozart's "Don Giovanni" and the readings of Mozart's version of the legend in the nineteenth and twentieth centuries. **(2 credits) Joshel (Not offered 91-92)**

LARTS 322 — Women, Myth and Culture
Examines the mythic figures of Eve, Cassandra, Little Red Riding Hood, Justine, Alice in Wonderland, and Marilyn Monroe in their cultural and historical contexts. Discussion of how the current retelling of well-known stories about these women changes the contents of the myth. **(2 credits) Joshel**

LARTS 325 — Shakespeare
Discussion and analysis of Shakespeare's tragedies *Hamlet, King Lear, Othello,* and *Macbeth.* Examination of these plays as drama, poetry, film, and, where appropriate, opera.
(2 credits) McPherson

LARTS 326 — Women and Literature
We examine the writing of Afro-American, Asian American, and Latin American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class and gender. **(2 credits) Joshel**

LARTS 327 — Revolutions
Major changes and struggles in society, politics, work, thought, art and science, over the past two centuries, that created the modern world. **(2 credits) Klein (Not offered 91-92)**

LARTS 337 — Music, Society and Politics
The connections between music and the social, political and intellectual milieu in which it was created. The focus will be on various composers and single works, including Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, Weill. **(2 credits) McPherson (Not offered 91-92)**

LARTS 338 — Darwin, Marx and Freud
Traces the larger impact on our time of these seminal thinkers. The course emphasizes the general principles of their theories by reading original works and interpretations, and by analyzing the general influences and criticisms of these theories.
(2 credits) McPherson

LARTS 342 — Post-War World
A study of national and international politics since World War II. The course explores such issues as American power and Soviet hegemony; poverty, nationalism and revolutions in the Third World; the emergence of Japan and China; conflict in the Middle East; the rise and fall of OPEC; and the problems of nuclear proliferation, the arms race, and international terrorism. **(2 credits) Klein (Not offered 91-92)**

LARTS 347 — British Literature Since 1800
Reading and analysis of the works of individual poets and novelists within the tradition of English literature will develop an understanding of the methods and techniques of literary creation, the relationship between the writer and literary tradition, the aesthetic ambitions of the individuals and their roles as artistic creators. Works by Wordsworth, Charlotte Brontë, Tennyson, T. S. Eliot, Sylvia Plath, and others will be discussed. **(2 credits) Klein (Not offered 91-92)**

LARTS 348 — American Literature Since the Civil War
Reading and analysis of representative works from American literature since 1861, using authors such as Melville, Emily Dickinson, Hemingway, Langston Hughes, Toni Morrison, and others to understand the central themes of that literature and its impact on the American society. **(2 credits) Klein (Not offered 91-92)**

LARTS 354 — The Cosmos: Chance, Necessity, and Order
This course is an introduction to some of the intriguing implications of modern science. It explores the concepts of chance, necessity, and order in three scientific areas: evolution, thermodynamics, and quantum physics.
Why do biological organisms evolve increasingly complex solutions to the problem of remaining alive? How do we manage to escape the principle dictated by the second law of thermodynamics, that all order tends to decay— or do we? Newtonian physics considers freedom, novelty, creativity, and the passage of time as subjective illusions, but is the "fundamental randomness" of quantum physics any better? This course requires no previous knowledge
of science. **(2 credits) Roush**

LARTS 356 — Problems in Philosophy
Examines some of the perennial problems of philosophy as they relate to education, aesthetics, human nature, good and evil, moral development, faith, choice, and justice. **(2 credits) McPherson (Not offered 91-92)**

LARTS 358 — Psychology of Life Cycle
Covers the life cycle from infancy to death with a focus on the cognitive, language, and moral development theories of Piaget, Perry, and Kohlberg. The course also examines the development of musical intelligence and creativity. **(2 credits) Chandler (Not offered 91-92)**

LARTS 363 — Film Studies I
The course examines the ways of seeing and the forms of representation in film; examines the viewer's engagement in the visual image and narrative; and sets out critical perspectives for viewing films. **(2 credits) Joshel**

LARTS 364 — Film Studies II
Focuses on European art films from the twenties to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German New Cinema, and selected Italian films. Prerequisite: LARTS 363. **(2 credits) Joshel (Not offered 91-92)**

LARTS 368 — Science and Social Values
Studies the social impact of contemporary science, including such problems as nuclear technology, new theories in astronomy, genetic engineering, and evolution and extinction. **(2 credits) Klein**

LARTS 415 — Problems in Political Economy
A study of contemporary economic theory and practice, including international finance and development, financing the arts, and the impact of Wall Street on industrial development here and abroad. **(2 credits) Klein**

LARTS 416 — China and Japan
Survey of the literature, art, philosophy, politics and society of China and Japan in the twentieth century. **(2 credits) Klein (Not offered 91-92)**

LARTS 417 — Europe in the Twentieth Century
A study of Europe from the First World War to the present. The class will discuss the rise of militarist, fascist, and communist challenges to democracy; the impact of the world Depression on the political and social character of Europe; the new wave of racial anti-Semitism; the diplomacy of "appeasement" and the loss of world power after 1945. **(2 credits) Klein**

LARTS 421 — Holocaust
The politics of extermination in the twenthieth century. The class will use historical case studies, literature, film, music, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. **(2 credits) Klein (Not offered 91-92)**

LARTS 432 — Roman Culture and Society
Focuses on the organization of power in ancient Rome, and on its cultural expression in art, architecture, literature, and entertainment. **(2 credits) Joshel**

LARTS 442 — The American Century
A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the 1960s and the development of contemporary American literature, art and music. **(2 credits) Klein (Not offered 91-92)**

LARTS 452 — Utopian Visions
The study of political works that focus on three stages in utopian thought: (1) the growing political belief that human conditions in society can be improved and that governments can be shaped to improve them; (2) some of the nineteenth-century efforts to construct—both in literature in life—such improved social conditions, and (3) the twentieth-century fear that such systems endanger, rather than enhance, individual rights and freedoms. **(2 credits) Klein**

LARTS 467 — Modernism
An examination of the modernist movement with a focus on works that express particular aspects of modernism drawn from literature, film, psychology, visual arts, and music. **(2 credits) McPherson (Not offered 91-92)**

LARTS 469 — Human Nature
An examination of the problem of human nature as it has been expressed in religion, philosophy, and science with a particular focus on moral life and values. Authors and works include the Bible, Aristotle, Rousseau, Bentham, and Sartre. **(2 credits) McPherson**

Music Education

Abrahams, Chair; Battisti, Davidson, Horgan, Kennedy, Leonard, Parker, Riley, Scripp, R. Sullivan

Under special circumstances, and with the approval of the Music Education Department chair, a matriculated New England Conservatory student in a major other than music education may take music education courses to qualify for **Commonwealth of Massachusetts Teacher Certification.** Qualified special students may also apply. This program of permanent certification is only available through June 1994. For a description of this program, see page 17. Further details and requirements may be obtained from the Music Education Office.

Classroom Instruction

ME 103 — Music Education Orientation
Designed to expose the new student to the opportunities and challenges of music education: lectures, demonstrations, and observations. Students must complete 12 hours of monitored field-based training as a requirement of this course. **(1 credit) Battisti**

ME 104 — Music Education Orientation
Development of ME 103. Students must complete 12 hours of monitored field-based training as a requirement of this course. Prerequisite: ME 103. **(1 credit)**

ME 121 — Guitar Class
Rudiments of guitar technique. Both classical and folk styles studied. **(1 credit) R. Sullivan**

ME 132 — Percussion Class
Rudiments of percussion techniques. **(1 credit)**

ME 141 — Brass Sequence
Trumpet, trombone, horn. **(1 credit) (Not offered 91-92)**

ME 142 — Brass Sequence
Development of ME 141. Prerequisite: ME 141. **(1 credit)**

ME 151 — String Sequence
Violin, viola. **(1 credit) (Not offered 91-92)**

ME 152 — String Sequence
Development of ME 151. Prerequisite: ME 151. **(1 credit)**

ME 161 — Woodwind Sequence
Clarinet, oboe, flute. **(1 credit) Riley**

ME 162 — Woodwind Sequence
Development of ME 161. Prerequisite: ME 161. **(1 credit)**

ME 180 — Music Education Laboratory
A laboratory for all music education students to be used as a teaching model and for demonstration lessons in conjunction with the methods classes. Attendance is required of all students seeking teacher certification. To be taken for 5 semesters in the freshman and sophomore years, and first semester senior year. **(0 credit) Kennedy**

ME 221 — Models of Music Learning
A course which introduces learning theory and developmental psychology as they relate to the modern methodologies of music teaching. Included will be an overview of the philosophies of Orff, Kodály, Gordon, Suzuki, and Dalcroze, with an emphasis on their sequencing of music learning skills. Students must complete 12 hours of monitored field-based training in the public schools as a requirement of this course. **(1 credit) Faculty**

ME 222 — Models of Music Learning
Development of ME 221. Prerequisite: ME 221. 13 hours of monitored field-based training in the public schools is a requirement of this course. **(1 credit)**

ME 241 — Brass Sequence
Brass instruments. Prerequisite: ME 142. **(1 credit) (Not offered 91-92)**

ME 242 — Brass Sequence
Development of ME 241. Prerequisite: ME 241. **(1 credit) (Not offered 91-92)**

ME 251 — String Sequence
Cello. Prerequisite: ME 151. **(1 credit) (Not offered 91-92)**

ME 252 — String Sequence
Development of ME 251. Prerequisite: ME 251. **(1 credit)**

ME 261 — Woodwind Sequence
Woodwind instruments. Prerequisite: ME 161. **(1 credit) Riley (Not offered 91-92)**

ME 262 — Woodwind Sequence
Development of ME 261. Prerequisite: ME 261. **(1 credit) Riley**

ME 305 — Composition, Orchestration and Arranging
Techniques of orchestrating and arranging vocal and instrumental music with emphasis on its use for school music performance; study of compositional approach to the teaching of music as it can be applied in the school program. **(2 credits) Faculty**

ME 306 — Composition and Arranging
Development of ME 305. Prerequisite: ME 305. **(2 credits)**

ME 331 — Teaching Classroom Music I — Grades N-4
An overview of early childhood and primary grades music pedagogies and materials; exploration of materials from traditional and composed sources. Required for students who wish to be certified for grades N-9. Students must complete 12 hours of monitored field-based training as a requirement of this course. **(3 credits) Kennedy**

ME 332 — Teaching Classroom Music II — Grades 5-9
An overview of middle and junior high school music pedagogies and materials; exploration of materials for the teaching of music literacy and improvisation from traditional and composed sources. Students will gain practical teaching experience in the Music Education Laboratory while taking this course. In addition, students must complete 13 hours of monitored field-based training as a requirement of this course. Required for students who wish to be certified for grades 5-12. **(3 credits) Kennedy**

ME 333 — Teaching Classroom Music III — Grades 10-12
Procedures for establishing, developing and teaching in a comprehensive high school music program. Approaches to teaching music theory, history, listening and performance class will be explored. Students will gain practical teaching experience in the Music Education Laboratory while taking this course. In addition, students must complete 13 hours of monitored field-based training as a requirement of this course. Required for students who wish to be certified for grades 5-12. **(3 credits) Abrahams**

ME 413 — Teaching Choral Music
In-depth study of the school choral music program emphasizing the development of specific teaching and organizational skills throughout all facets of the instructional program. **(2 credits) Abrahams**

ME 417 — Teaching Instrumental Music
In-depth study of the instrumental music program emphasizing the development of specific teaching and organizational skills which relate to all facets of the elementary through secondary instrumental instructional program. **(2 credits) Faculty (Not offered 91-92)**

ME 421T — Test, Measurement and Assessment in Music Education
The rudiments of traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. **(2 credits) Davidson/Scripp (Not offered 91-92)**

ME 426T — Music for Special Learners
An examination of research and materials adapted especially for special needs learners; an overview of music pedagogies as they apply to such learners; ways to integrate these children into graded music classrooms. **(2 credits) Faculty**

ME 428T — Music and Cognition
An exploration of musical development and training through the study of relevant research in cognitive psychology. **(2 credits) Davidson/Scripp**

ME 451T — Teaching Jazz
The development of jazz programs in the public schools. **(2 credits) Faculty (Not offered 91-92)**

ME 461 — Practice Teaching Seminar
Seminar in which the various experiences and discoveries of the practice teaching experience will be discussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching. **(1 credit) Abrahams**

ME 462 — Practice Teaching Seminar
Development of ME 461. Prerequisite: ME 461. **(1 credit)**

ME 463 — Practice Teaching
Students are assigned to school systems where they practice teach under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. This practicum is designed for students who wish to apply for both the K-9 and 5-12 Teacher of Music Certificate, provided that the candidate completes the 300-hour practicum at each certificate level. Prerequisite: Senior standing in all required courses and studio instruction plus successful passing of the Piano Proficiency Examination. **(3 credits) Faculty**

ME 466 — Practice Teaching
Students are assigned to school systems where they practice teach under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. A minimum of 300 clock hours at the practicum site is required. This practicum fulfills the requirement for the

Massachusetts Teacher of Music Certificate at either the K-9 or 5-12 level. Prerequisite: Senior standing in all required courses and studio instruction plus successful passing of the Piano Proficiency Examination. **(6 credits) Faculty**

Music History

Smith, Chair; Greenwald, Hallmark, Heiss, Labaree, Pinkham, Sandvik

Core Curriculum

MHST 111 — Introduction to Musical Styles
An introduction to the comparative and historical study of musical styles. Designed to provide the foundation for the historical survey and specialized courses in the Music History curriculum. Through listening, reading, writing and discussion, the course will acquaint students with basic concepts of music and musical style, and with the technical vocabulary used to describe them. **(2 credits) Labaree/Greenwald**

MHST 112 — Survey of Music History I
A survey of historical and stylistic developments from the Middle Ages to 1600. This is the first course in a three-semester sequence correlated with courses in music theory and liberal arts. Prerequisite: MHST 111. **(2 credits) Hallmark/Labaree**

MHST 211 — Survey of Music History II
The second semester of a three-semester sequence, covering historical developments in music between 1600 and 1830. Continuation of MHST 112. Prerequisite: MHST 111.
(2 credits) Hallmark/Greenwald

MHST 212 — Survey of Music History III
The final semester of the music history sequence. Covers historical developments from 1830 to the present. Continuation of MHST 211. Prerequisite: MHST 111, 211. **(2 credits) Faculty**

MHST 497 — Senior Portfolio (Music History majors)
A portfolio of papers written and submitted during the course of the student's work at NEC, presented to the department for review before graduation.

Music History Elective Courses Offered 1991-92:

MHST 117 — Survey of Jazz History
A general survey of the origins and evolution of jazz and selected folk and popular styles. **(2 credits) Sandvik (Offered Fall 91)**

MHST 325 — Keyboard Music of Bach, Handel and Couperin
A study of representative harpsichord and organ works, the instruments for which they were intended, and their function in concert and in liturgy. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Pinkham (Offered Fall 91)**

MHST 366 —The Symphony from the Early Eighteenth Century through Beethoven
A study of the historical development of the symphony in the 18th century. Analysis of representative works from the earliest examples of the genre through masterworks of Haydn, Mozart, and Beethoven. Supplemental readings by critics and scholars from the 18th through the 20th centuries. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Faculty (Offered Spring 92)**

MHST 367 — Operas of Mozart
This course explores such topics as the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, and current and past staging and interpretation through analysis and comparison of selected, diverse operas of Mozart. A goal of the course is to provide a basis for the criticism of Mozart's operas as they relate to each other as well as to later works which were influenced by them. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Greenwald (Offered Fall 91)**

MHST 408 — Topics in Jazz History: African-American Folk Styles
A survey of African-American folk styles as they evolved from the seventeenth-century beginnings of slavery in the colonies to the mid-20th century. Emphasis will be on the development of the major genres: Spirituals, Gospel, Blues, and Ragtime.
(2 credits) Sandvik (Offered Spring 92)

MHST 417 — Paris and Vienna, 1880-1920
Throughout western history both Paris and Vienna have individually and alternately provided a nurturing environment for artists and musicians. At the turn of the 20th century, however, both cities not only seemed to compete with one another by producing numerous artists of distinction, but also seemed to share a similar *fin-de-siècle* aesthetic that often united the artistic and literary concepts of decadence, exoticism, eroticism, and even violence with music that often rejects classical, tonal, and formal ideas. The objective of the course is to define the sources and influences of both the individual and shared musical milieux of these two cities at a particularly stimulating juncture in musical, cultural, and political history. Study of selected musical works, and individual projects. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Greenwald (Offered Spring 92)**

MHST 418 — Ives and Bartok: Composers as Creative Ethnomusicologists
Two composers of critical importance in our century will be studied in depth, with emphasis on their music and the social/ethnic context out of which it arose. Listening assignments, readings, in-class analyses, quizzes, two exams. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Heiss (Offered Fall 91)**

MHST 422 — Art Song in the Nineteenth Century
A study of the historical development of art song in the 19th century, with emphasis on stylistic analysis and performance of selected works by major and less well-known composers of the period. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Hallmark (Offered Spring 92)**

MHST 441 — Introduction to Non-Western Music
Introduction to aspects of non-western music; development of basic listening and analytic techniques needed in the examination of unfamiliar music systems. **(2 credits) Labaree (Offered Fall 91)**

MHST 442 — Area Study in Non-Western Music
Examination of the music of a specific non-western culture in terms of performance practice, theory, history, and cultural context. **(2 credits) Labaree (Offered Spring 92)**

Music History Elective Courses Not Offered for 1991-92

MHST 321 — Dramatic Vocal Music from Monteverdi to Handel
An historical survey of opera and oratorio in the Baroque era. Special emphasis on Monteverdi, Carissimi, Charpentier, Bach, and Handel. Prerequisite: MHST 111, 112, 211, 212.
(2 credits) Pinkham

MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd
The issue of "greatness" is examined through a study of the music of three acknowledged "greats" from different periods of musical history: Guillaume Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisite: MHST 111, 112, 211, 212.
(2 credits) Hallmark

MHST 414 — The Classical String Quartet
The leading role of the string quartet in the classical period is examined through a study of representative quartets of Haydn, Mozart, and Beethoven. Prerequisite: MHST 111, 112, 211, 212.
(2 credits)

MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View
The two dominant composers of the 20th century are studied in depth through examination of their music and their parallel careers. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Heiss**

MHST 416 — Contemporary Developments: Music from 1945 to the Present
The revolution in music after World War II is studied in terms of its major trends: extended serialism, electronic music, aleatory, return to free-atonality, new performance virtuosity, and improvisation. The music of several composers is examined to address the questions, "Who are the leading figures? Why is it harder now to tell who they are than it was earlier in the century?" Prerequisite: MHST 111, 112, 211, 212.
(2 credits) Heiss

MHST 431 — Nineteenth-Century Program Music
A study of representative works of nineteenth-century program music from Berlioz to R. Strauss. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Faculty**

MHST 438 — Ellington, Monk and Mingus
A study of the three greats, tracing through selected recordings the evolution of their individual musical styles, with particular attention on the influence Ellington's style exerted on Monk and Mingus. The historical context of the music and the issues surrounding the work of these men are illustrated through readings and study of transcriptions. Prerequisite: MHST 111.
(2 credits) Sandvik

Elective courses anticipated for the 1992-93 academic year

Nineteenth-Century Program Music
Dramatic Vocal Music from Monteverdi to Handel
Schoenberg and Stravinsky: Old Rivals, A New View
History of Women Composers
Classical Chamber Music
The Avant-Garde in America
Survey of Jazz History
Topics in Jazz History: African-American Folk Styles
Introduction to Non-Western Music
Area Study in Non-Western Music

Music Theory

Davidson, Chair; Adams, Burdick, DiDomenica, Felice, Fletcher, Hoffmann, Maneri, Porter, Scripp, Stein, Zaritzky

The undergraduate program focuses on developing the basic musicianship necessary to support the performance focus appropriate to a conservatory education in an applied instrument, composition, theory, or history. During the first two years the courses integrate various aspects of basic skills: analysis of music takes place in the sight-singing and ear-training courses; sight-singing and performance take place in courses which focus on writing and analysis skills. More specialized courses, as well as courses in twentieth-century music, are offered during the third and fourth years.

Sight-singing and Ear-Training Courses
The four performance courses (THYU 101, 102, 201, and 202) lead to a high degree of sight-singing literacy. Fluency in sight-singing and sight-reading is developed through a fixed-do pedagogy. The focus is on exercising skills through "problem solving" in performance, not on memorizing materials. Development of skills is measured by departmental exams in sight-singing (given twice each semester) and course work assigned by each instructor. Readings and papers are required. Ensemble music performed in class includes Bach chorales, string quartets, symphonies of Mozart, Haydn, Beethoven, and Dvorak, Renaissance vocal music as well as twentieth-century literature.

Counterpoint, Harmony
The three writing courses of the core program (THYU 107, 207 and 208) introduce the concepts and practices which form the basis of the Common Practice period. The voice leading and harmonic skills gained in a semester of species counterpoint and keyboard harmony are applied in the two semesters of harmony. Development of skills is measured by departmental exams and course work assigned by each instructor. Students' work and music of the masters is analyzed and performed in class.

First Year: The first semester of the undergraduate program stresses the development of aural skills. The second semester continues the aural training and adds a course which features keyboard, ear-training and written work.

Second Year: The second year builds on the skills developed in the first year. It includes ear-training and writing and analysis of music of the Common Practice period.

Third Year: In the third year students are required to take one semester of a twentieth-century topic and one semester of a 300-level theory course. The third year features courses which focus on the musical language of the 20th century, as well as a variety of courses including additional study of harmony, form and analysis. Other courses focus on the music of specific styles, periods, and composers. In addition, there are electives available in sixteenth- and eighteenth-century counterpoint, advanced solfège and microtonal music.

The orientation of these courses is to develop musical skills and an intellectual awareness of musical forms and structures. Courses integrate performance, analysis and practice so that the student can develop abilities which are directly applicable to musicians' daily experience.

A student's placement in the program depends upon individual ability and background as determined by sight-singing and written examinations. All incoming students will be expected to pass a Rudiments Examination before taking THYU 107 and 207. The exam will be given during Orientation and several times during the following semester. The examination will cover materials found in John Clough's *Scales, Intervals and Triads*, W.W. Norton.

Exams leading to advanced placement at NEC do not lead to the awarding of credit. Credit for courses from which a student is exempted by examination must be earned in higher level theory course offerings. (See Transfer Credit policy, page 6.)

Studio Instruction (THYU 100)

Classroom Instruction

THYU 101 — Solfège I
This first course assumes no background in reading music. All sections stress knowledge of tonality as represented by scales and scale degree functions. The materials of the course feature melodies in major and minor keys, rhythms in standard meters, modulations to the dominant, the relative major, and the relative minor, and their use in small forms. Readings and papers may be assigned. Students become fluent in treble and bass clefs. Ensemble music includes Bach chorales and Mozart symphonies; dictation materials match the performance work. Departmental examinations focus on tonal and rhythmic materials within simple diatonic melodies. Readings and projects are required. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. **(3 credits) Faculty**

THYU 102 — Solfège II
The second course builds on the skills taught in 101. The materials of the course feature melodies in most major and minor keys, increasingly remote modulations, complex rhythmic subdivision and syncopation, note identification in the treble, bass and alto clefs, and small forms. Score-reading skills continue to be emphasized in Bach chorales, classical symphonies and other vocal and instrumental scores chosen by the instructor. Readings and projects are required. In order to pass the course, students must demonstrate sight-singing competence on the departmental examination. Prerequisite: THYU 101. **(3 credits)**

THYU 107 — Species Counterpoint and Keyboard Harmony
This course focuses on tonal vocabulary of the Common Practice period through melody, two-voice counterpoint, and introduction to diatonic harmony. Written work as well as keyboard performance is featured. There are written examinations and one performance examination. Prerequisites: THYU 101, Rudiments Exam. **(2 credits) Faculty**

THYU 201 — Solfège III
The third course follows the same structure as the previous courses. Students' skills are applied in increasingly complex performance situations. The materials of the course include note reading and transposition using five clefs (treble, bass, soprano, alto and tenor), rhythms using changing time signatures and complex subdivisions, and tonal melodies featuring rapid modulation. Score-reading materials include Bach chorales in open score, Renaissance vocal music, Beethoven symphonies, and other instrumental scores with transposing instruments. Departmental exams stress performance in score reading using clefs and transposition. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. Prerequisite: THYU 102. **(3 credits) Faculty**

THYU 202 — Solfège IV
The fourth semester course features a wide range of musical materials necessary for insuring the development of sight-singing proficiency across various musical styles. Assignments include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic problems in subdivision, syncopation, and conducting, as well as tonal and atonal melodies. Score-reading materials include complex vocal and orchestral repertoire (e.g., Brahms, Dvorak, and Debussy), as well as a wide range of diverse works in various musical styles. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. Prerequisite: THYU 201. **(3 credits)**

THYU 205 — Performance Techniques
This course builds on the skills established in THYU 102 and may be taken instead of 201. While it features the use of instruments in ensemble and sight-reading practice, singing of vocal music is included. Skills are developed in improvisation. Some written work is required, usually orchestration. Dictation of melodies in increasingly complex contexts, and of two-, three-, and four-part materials is featured. Prerequisite: THYU 102. **(3 credits) Maneri**

THYU 206 — Performance Techniques
Development of THYU 205. Prerequisite: THYU 205. **(3 credits)**

THYU 207 — Eighteenth- and Nineteenth-Century Harmonic Practices
This course focuses on the writing and analysis of progressions and phrases using the vocabulary of the Common Practice period. Modulation to close and distant keys is practiced to help the student grasp tonal implications and directions. Study of representative examples. Prerequisite: THYU 107. **(3 credits) DiDomenica, Hoffmann, Maneri, Stein**

THYU 208 — Eighteenth- and Nineteenth-Century Harmonic Practices
A continuation of THYU 207 including modulation to increasingly distant keys, mode mixtures, and minor subdominant relations. Prerequisite: THYU 207. **(3 credits)**

THYU 303 — Twelve-Tone Music
A course in twelve-tone procedures including the development of twelve-tone compositional technique. The course will feature the construction of rows and how to develop harmonies and counterpoints within a twelve-tone context. Some time will be spent on the role of motives and on theme construction. Projects will include careful analysis of Schoenberg's Fourth String Quartet and the Phantasie for Violin and Piano. Students will write pieces ranging from duets to quartets. In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 304 — Introduction to Microtonal Music
Composition through harmony and counterpoint exercises, analysis, and performance of microtonal music. The written exercises (in three to six parts) employ different scales and tone-rows modeled on the practice of Schoenberg. Discussion of melodic, harmonic, and rhythmic materials. In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 305 — Twentieth-Century Compositional Practices
Composition and analysis of music using selected techniques and structures employed by composers of the 20th century. Techniques include extension of the metrical-tonal system (early Stravinsky), atonal music (Schoenberg, Berg and Webern). In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Hoffmann**

THYU 306 — Twentieth-Century Compositional Practices
Composition and analysis of music using selected techniques and structures employed by composers of the 20th century. Techniques include Twelve-Tone music (Schoenberg), Indeterminism (Cage), and Minimalism (Glass and Reich). In-class performance of student work. Prerequisites: THYU 208, 305. **(3 credits)**

THYU 307 — Advanced Harmony
A continuation of THYU 208 featuring advanced work in harmony. First semester focuses on relationships of minor iv, vagrant chords, and non-harmonic tones, passing beyond the frontiers of tonality. Analysis and in-class performance of student work. Text: Schoenberg, *Theory of Harmony*. Prerequisite: THYU 208. **(3 credits) DiDomenica**

THYU 308 — Advanced Harmony
A continuation of THYU 307 featuring increasingly complex modulating schemes, use of the whole tone scale, four-, five- and six-part chords. Analysis and in-class performance of student work. Text: Schoenberg, *Theory of Harmony*. Prerequisites: THYU 208, 307. **(3 credits)**

THYU 311 — Analysis for Performers: Music from 1750-1850
Hearing and interpreting the smaller and larger musical designs of classical phrase, period, section, ternary, and binary constructions. Exploring the persuasiveness of such designs in recorded and classroom performance. Studies in aural analysis from sound and from score, and development of graphs and written descriptions of the music's designs. Emphasis on the interconnection of small and large musical features, and on the role of tonality in shaping designs. Selected approaches of Heinrich Schenker and Arnold Schoenberg to interpreting motive, voice-leading, and harmony. Ear-training and analysis assignments, discussions, semester project, and final examination. Prerequisite: THYU 208. **(3 credits) Zaritzky (Not offered 91-92)**

THYU 312 — Analysis for Performers: Music Since 1900
Hearing and interpreting the smaller and larger musical designs of compositions in various styles and techniques primarily from the first half of the 20th century. Exploring the persuasiveness of such designs in recorded and classroom performance. Studies in aural analysis from sound and from score and development of graphs and written descriptions of the music's designs. Emphasis on the interconnection of small and large musical features and on the role of non-triadic harmony in shaping designs. Ear-training and analysis assignments, discussions, semester project, and final examination. Prerequisite: THYU 208. **(3 credits) Zaritzky**

THYU 315 — Analysis and Performance of Nineteenth-Century German Lieder
A course for instrumentalists and singers involving the study of selected German lieder highlighting the ways that text and music define musical form. The class will study musical means of defining song cycles such as "Dichterliebe" or "Winterreise" and different settings of the same text by several composers. Special attention will be given to the interaction of voice and instruments. Requirements include in-class performance, extensive listening, as well as oral and written analysis assignments. Prerequisite: THYU 208. **(3 credits) Stein**

THYU 316 — Analysis and Performance of Nineteenth-Century German Lieder
Continuation of THYU 315. Prerequisite: THYU 315. **(3 credits)**

THYU 325 — Analysis for Performers: Analytical Techniques for Tonal Music
Analytical tools for understanding musical form and language of the 19th century. The relevance of four analytical approaches — analysis of theme and variation form; Schenkerian analysis; study of large-scale form through sonata form; and a survey of nineteenth-century harmonic innovation — will be presented and demonstrated by in-class performance. Prerequisite: THYU 208. **(3 credits) Stein (Not offered 91-92)**

THYU 326 — Analysis for Performers: Analytical Techniques for Twentieth- Century Music
Analytical tools for understanding musical form and language of the 20th century. Introduction to elements of twentieth-century languages, including study of modes, study of motive, set theory, and introduction to rhythm. Study of large-scale form. Prerequisite: THYU 208. **(3 credits) Stein (Not offered 91-92)**

THYU 405T — Advanced Solfège
A continuation of THYU 202, this course further expands sight-singing literacy to a point of fluency across a broad range of musical styles. The materials of the course include a review of solfège materials dealing with clefs (Dannhauser Vols. 3 and 4, Laz), interval studies (Edlund, Rueff), advanced rhythmic materials (Weber), as well as reading of scores which require multiple transpositions, and independent projects, including transcriptions. Readings in educational psychology and papers which address skill development are required. Prerequisite: THYU 202 or permission of instructor. **(3 credits) Scripp**

THYU 406T— Advanced Solfège
In addition to being a fluent sight-reader, a graduate of this course will have the background to teach solfège and sight-singing literacy at any level. Course work will include individual projects featuring performance of scores drawn from repertoire and a survey of texts and pedagogies used in many different cultures. A written proposal for a solfège and ear-training curriculum is a requirement. Prerequisite: THYU 405T or permission of instructor. **(3 credits)**

THYU 411T — Sixteenth-Century Counterpoint
Study of sixteenth-century vocal style through the analysis and composition of canons and two-voice motets of Lassus. Readings in Pietro Aaron, Aldrich, Cook and Wittkower. Prerequisite: THYU 208. **(3 credits) Davidson**

THYU 412T — Sixteenth-Century Counterpoint
The expansion of concepts and skills acquired in 411T through the analysis and composition of motets and mass movements in 3 or 4 voices. Readings in Zarlino. Prerequisite: THYU 411T or permission of instructor. **(3 credits)**

THYU 413T — Invention in the Style of Bach
A study of eighteenth-century contrapuntal practice in two voices. Exercises in two-voice writing prepare the student for the project of composing a two-voice invention in the style of Bach. Analysis of Bach inventions. Prerequisite: THYU 208. **(3 credits) Hoffmann**

THYU 414T — Fugue in the Style of Bach
A study of eighteenth-century contrapuntal practices in three voices. Exercises in three-voice writing prepare the student for the project of composing a three-voice fugue in the style of Bach. Analysis of Bach fugues. Prerequisite: THYU 413T. **(3 credits) Hoffmann**

THYU 417T — Microtonal Composition and Performance
In this course, the half step is divided into six equal parts, producing a virtual pitch continuum. Through graduated singing exercises, students will learn to hear these intervals clearly. Students will write various harmony, melody, and counterpoint exercises, exploring these new microtonal sonorities and learning to play them on their own instruments. Two pianos, tuned one quarter-tone apart, will be provided for the study of quarter-tone music. The text for this course has been developed by Scott Van Duyne and Joseph Maneri. Time will be spent searching for a rhythmic language that accurately reflects the tonal implications of the music. There will be listening assignments in the music of Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Several of these pieces will be studied to gain knowledge of the different approaches to microtonal composition.
Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 418T — Microtonal Composition and Performance
Continuation of THYU 417T. Prerequisite 417T. **(3 credits)**

THYU 420 — Pedagogy of Basic Skills
A course for teaching assistants which prepares them for teaching beginning solfège and keyboard harmony. Readings in cognitive psychology, learning theory, and music pedagogy. Intensive analysis of video tapes of individual and group instruction. Permission of instructors. **(0 credits) Davidson, Scripp**

Opera

Moriarty, Chair; Enman, Harer, Roll

Classroom Instruction

OPRA 401T — Workshop in Opera and Music Theater
An introduction to the basic techniques of opera and music theater presentation. Studies include preparation of arias and scenes. Class work also will include audition practice. **Roll**

OPRA 402T — Workshop in Opera and Music Theater
Continuation of OPRA 401T.

OPRA 403T — Workshop in Opera and Music Theater
Continuation of OPRA 402T.

OPRA 404T — Workshop in Opera and Music Theater
Continuation of OPRA 403T.

Orchestral Conducting

Verrot, Chair

Classroom Instruction

ORCH 465T— Orchestral Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats, releases and rehearsal techniques; study of a classic symphony and recitatives. **(2 credits) Verrot**

ORCH 466T — Orchestral Conducting
Continuation of ORCH 465T. Prerequisite: ORCH 465T. **(2 credits)**

Organ

Porter, Acting Chair; Hayashi (leave of absence), Teeters

Advanced studies in the history of the organ and its repertoire, including church music, are available through selected graduate level courses in the Organ Department. These courses are open to juniors and seniors by permission of the instructor. (See the Graduate Course Offerings.) Students may have the opportunity to pursue studio instruction with different faculty members of the department. Assignments will be decided in consultation with the department chair.

Studio Instruction (ORG 100)

Classroom Instruction

ORG 413T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly performances by participants, and some outside reading. Open to all keyboard majors. **(1 credit) Porter**

ORG 414T — Elementary Thoroughbass
Development of ORG 413T. Prerequisite: ORG 413T. **(1 credit)**

ORG 417T— Organ Class for Non-Majors
A study of fundamental principles of organ playing. Designed for non-majors with adequate keyboard facility. Admission by audition. **(1 credit) (Not offered 91-92)**

ORG 418T— Organ Class for Non-Majors
Continuation of ORG 417T. Prerequisite: ORG 417T. **(1 credit)**

Piano

Chodos, Chair; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, P. Zander

Studio Instruction (PNO 100)

Classroom Instruction

PNO 130 — Piano Class
Piano instruction for non-majors. Levels assigned by audition during the first week of classes. Technique, interpretation, ensemble playing and reading skills. May be repeated for credit. **(1 credit)**

PNO 347T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Master classes and lecture-demonstrations given by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. May be taken in the sophomore, junior, or senior years. (Available for 1 credit to students who entered NEC prior to fall 1989.) **(2 credits) Jochum/Stackhouse**

PNO 348T — Piano Performance Seminar
Development of PNO 347T. **(1 credit) Chodos**

PNO 451T — Piano Pedagogy
Examination of methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overview of comparative educational philosophies and psychologies as related to piano teaching; guest speakers in special areas of concentration; introduction to Dalcroze Eurythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, plus practicum in conjunction with the Extension/Preparatory School Piano Department. **(2 credits) Stackhouse**

PNO 452T — Piano Pedagogy
In-depth work in the areas of teaching/learning philosophies and psychologies, specific individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano Department. Prerequisite: PNO 451T. **(2 credits)**

Strings and Guitar

Rosenblith, Chair; Anderson, Auclair (visiting faculty), Brink, Buswell, Carr, Cirillo, Fine, Greenhouse (leave of absence), Koff, Leisner, Lesser, Lowe, Magg, Orleans, Palma, Seeber, R. Sullivan, Thompson, Trampler, Ushioda, Vilker-Kuchment, Wells, Wolfe

Studio Instruction (STR 100)

Classroom Instruction

STR 130T — Bass Class
Study of orchestral excerpts. Open only to bass majors. **(1 credit) Palma**

STR 140T — Chamber Music with Guitar
Coaching of chamber music with other instruments and voice in a master class format. Course will serve the needs of both students who require an introduction to chamber music and those who seek experience with more advanced, non-traditional repertoire. **(1 credit) Leisner**

STR 283T — Guitar Repertoire and Performance Seminar
Surveys of repertoire through in-class performance of the guitar's literature. Forum for the development of the student's performance ability. Issues addressed: style, interpretation, performance practice, stage deportment, and performance anxiety. Formal in-class performance serves as a springboard for the discussion of these topics. **(1 credit) Anderson**

STR 284T — Guitar Repertoire and Performance Seminar
Development of STR 283T. Prerequisite STR 283T. **(1 credit)**

STR 383T — Guitar Repertoire and Performance Seminar
Development of STR 284T. Prerequisite STR 284T. **(1 credit)**

STR 384T — Guitar Repertoire and Performance Seminar
Development of STR 383T. Prerequisite: STR 383T. **(1 credit)**

STR 449T — Viola Class for Violinists
Violin students familiarize themselves with the clef, as well as certain distinctive viola techniques. Permission of instructor required. **(2 credits) Fine (Not offered 91-92)**

STR 459T — Aural Heritage of String Playing
Survey of the heritage of string performing artists and the schools they represent through sound recordings, written criticism and contemporary descriptions of performances. **(2 credits) Lesser**

STR 462T — String Pedagogy
Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. **(2 credits) Rosenblith**

Third Stream Studies

Blake, Chair; Eade, Fletcher, Goodrick, Labaree, Netsky, Rabinovitz, Sandvik

The Department of Third Stream Studies provides students with the opportunity to synthesize diverse musical traditions such as Jazz, Contemporary Classical and Ethnic musics through improvisation, performance and composition. Students learn to create a highly individual music: a music they feel inside themselves, but do not hear around them.

Students are expected to bring a cassette recorder to all Third Stream courses.

Studio Instruction (TS 100)

Classroom Instruction

TS 181 — Fundamentals of Aural Training
Aural training through memorization of melodies and bass lines from diverse musical styles, including Afro-American, Greek and Spanish. Designed to develop interval recognition and understanding of harmonic implications. **(2 credits) Sandvik**

TS 182 — Fundamentals of Aural Training
Development of TS 181. Prerequisite: TS 181. **(2 credits) Netsky**

TS 283T — Advanced Aural Training
Study of various twentieth-century musics with emphasis on advanced ear-training. **(2 credits) Netsky**

TS 284T — Advanced Aural Training
Development of TS 283T. Prerequisite: TS 283T. **(2 credits) Rabinovitz**

TS 385T — Development of Personal Style
Exploration of model composition in various styles of composed and improvised music. **(2 credits) Blake**

TS 386T Development of Personal Style
Directed study of those musicians' styles that are most relevant to students in the class. Prerequisite: TS 385T. **(2 credits) Netsky**

TS 417T — Aural Training and Improvisation for Non-Majors
Introduction to jazz and other ethnic forms and styles through ear-training and improvisation; melodic memorization, interval recognition, standard harmonic progressions; literature and repertoire of improvisation. **(2 credits) Rabinovitz**

TS 418T — Aural Training and Improvisation for Non-Majors
Development of TS 417T. Prerequisite: TS 417T. **(2 credits) Blake**

TS 441T — Soul Music
From the perspective of the recording industry, this course explores the foundation and formalization of African-American popular music in the 1960s, the emergence of American ethnic music and its social and artistic influence on American culture today. **(2 credits) (Not offered 91-92)**

TS 448T — Rhythmic Training
Intense exploration of rhythm in the context of various music traditions. Curriculum will cover elements of percussion-based music, melodic rhythm, sense of time, ensemble playing, and notation, supplemented by guest artists. Emphasis will be placed on the development of aural and performance skills as well as class participation. **(2 credits) (Not offered 91-92)**

TS 451T — Issues and Trends in American Music
In a series of lectures and discussions, Conservatory faculty and distinguished visitors will address issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond from a list of questions and problems that form the framework of the course. **(2 credits) Fletcher/NEC Faculty (Not offered 91-92)**

TS 461T — Yiddish Music Performance Styles
An introduction to the various types of Jewish music that flourished in Eastern Europe and the Americas. We will survey styles including folk, theater, cantorial, hassidic, and klezmer (instrumental), and work toward individual and group performance projects. **(2 credits) Netsky**

TS 476T — Jazz Vocal Traditions
Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to the contemporary styles of singers such as Lauren Newton and Cassandra Wilson. From the mainstream to the avant-garde we will examine important individual contributions as well as larger trends. We will consider the mutual influences of the vocal and instrumental traditions, and the influence of jazz singing on other styles such as pop and Brazilian music. Classes and course work will include reading, listening, lectures, videos, and guest lecturers. **(2 credits) Eade (Not offered 91-92)**

TS 477T— Indian Modal Improvisation
Introduces the basic melodic and rhythmic concepts of North Indian classical music through a combination of playing and directed listening. Three different ragas will be introduced. Exploration of each of these ragas will be through playing (on Western instruments) and through singing. Focus on melodic grammar and mood (rasa) of each raga. Experimentation will be with different forms of Indian improvisation both in free rhythm and using Indian rhythmic cycles. **(2 credits) Rabinovitz**

TS 478T — Third Stream Explorations: A Boston Perspective
Explores developments in Third Stream music with Boston as the center of focus. From Richard Twardzik and Johnny Hodges to T. J. Anderson and Gunther Schuller, from the Cambridge folk explosion in the 60s to contemporary classical music today, we will investigate the many areas of activity that have kept Boston's musical scene vitally creative. The course includes guest lecturers, analysis of compositional and improvisational styles, some transcription, and cultural issues that influence the music. **(2 credits) Eade (Not offered 91-92)**

TS 482T — Music of Billie Holliday
Historical survey of the four major periods of Billie Holliday's career. Memorization and performance of pieces from her repertoire will be required. **(2 credits) Blake (Not offered 91-92)**

TS 487— Senior Seminar in Musicianship
This course will focus on developing and expanding each student's unique musical personality through advanced ear training and the integration of previous learning experiences and sources of musical inspiration. It will also provide new insights into concert preparation, career strategies, and the development of the student's repertoire. **(2 credits) Blake**

TS 488 — Senior Seminar in Musicianship
Development of TS 487. Prerequisite: TS 487. **(2 credits)**

Voice

Pearson, Chair; Clickner, Craig, Decima, DeVoll, Garrett, Haber, Hodam, Roll, St. Laurent, Vanstory, Zambara

Studio Instruction (VC 100)

Classroom Instruction

VC 161 — Voice Class
Designed to acquaint non-Voice majors with the basic principles of voice production and vocal technique. Students will be given guidance in vocal practicing techniques. **(1 credit) Graduate Teaching Assistant**

VC 162 — Voice Class
Development of VC 161. **(1 credit)**

VC 261 — Voice Class
Development of VC 162. **(1 credit)**

VC 262 — Voice Class
Development of VC 261. **(1 credit)**

VC 363T— Diction for Singers
Rules and techniques of accurate pronunciation, enunciation and projection of French, Italian, and German; class discussions, performances and critiques; written and oral examinations. **(2 credits) Vanstory**

VC 364T— Diction for Singers
Development of VC 363T. Prerequisite: VC 363T **(2 credits)**

Wind Ensemble Conducting

Battisti, Chair

Studio Instruction (WNDEN 100)

Classroom Instruction

WNDEN 401T — Woodwinds and Brass: Development and Literature
Survey of woodwind, brass, and percussion ensemble repertoire, small and large wind ensembles/bands, from the sixteenth to twentieth centuries; attention is given to the preparation of works from this repertoire for concert performance. **(2 credits) Battisti**

WNDEN 402T — Woodwinds and Brass: Development and Literature
Development of WNDEN 401T. Prerequisite: WNDEN 401T. **(2 credits)**

WNDEN 487T — Wind Ensemble Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats and releases; performance practice and rehearsal techniques for amateur and semiprofessional ensembles; application of techniques to eighteenth-, nineteenth-, and twentieth-century repertoire (wind ensemble and orchestra). Prerequisite: one year of conducting study in an undergraduate conducting course, or permission of instructor. **(2 credits) Battisti**

WNDEN 488T — Wind Ensemble Conducting
Development of WNDEN 487T. Prerequisite: WNDEN 487T. **(2 credits)**

Woodwinds

Wrzesien, Chair; Annis, Buyse, Dunkel, Eifert, Genovese, Heiss, Hobson-Pilot, Martin, Radnofsky, Rapier, Robison, Ruggiero, F. Smith, Svoboda, Thorstenberg, Wakao, Webster, Wright

Studio Instruction (WW 100)

Classroom Instruction

WW 327T — Woodwind Performance Seminar
This seminar seeks to define and explore the professional culture of wind playing. Emphasis will be on the repertoire of flute, clarinet, oboe, and bassoon, with piano; saxophone and horn students will be admitted with the instructor's permission. Chamber music for winds may be included as enrollment permits. **(2 credits) Robison**

WW 328T — Woodwind Performance Seminar
Continuation of WW 327T. **(2 credits)**

CHAMBER MUSIC AND ENSEMBLES

Chamber Music Program

The Chamber Music Program establishes approximately fifty groups per semester that are coached by members of the faculty. Students are assigned on the basis of audition, although care is taken that Chamber Music requirements of each major are fulfilled.

Groups are coached for ten hour-and-a-half hour sessions each semester, and considerable additional rehearsal time is expected. Many groups perform at chamber recitals at the end of each semester. Highly qualified groups may compete to play in the Jordan Hall at NEC honors concerts held each semester.

Chamber Music credit is earned as follows:
Students may earn a maximum of one credit hour per semester by full participation and performance in the Chamber Music Program.

NEC Honors Groups

Each year the Conservatory selects five honors ensembles, including a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble. Students receive a stipend and are required to perform 10 concerts a year in the greater Boston area. These may include the "Midday Music Series" at the Federal Reserve Bank, performances for major non-profit institutions, and appearances on WGBH-FM's "Off the Record" and "Morning pro musica." Each honors group also gives a recital in Jordan Hall at NEC. In the recent past, the NEC Honors Brass Quintet placed first in the Woodwind/Brass division at the Coleman Chamber Ensemble Competition in California, while the Honors String Quartet placed second in the String division. The honors ensembles are coached by faculty members.

Ensembles

NEC Symphony Orchestra

The Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall at NEC. Pascal Verrot, former assistant conductor of the Boston Symphony Orchestra, is director of Orchestral Activities at NEC. The function of the Orchestra is to provide training in the standard symphonic repertoire, as well as in the less frequently explored literature, ranging from pre-Bach to contemporary music. Members of the Orchestra also participate in Opera Theater productions and occasionally perform at various special events.

A regular feature of the Symphony Orchestra program involves working with distinguished guest conductors from around the world in reading rehearsals as well as in concert presentations. During past seasons, the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Comissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleisher, Lukas Foss, Leon Kirchner, James Levine, Witold Lutoslawski, Kurt Masur, Seiji Ozawa, Mstislav Rostropovich, Alexander Schneider, Michael Tilson Thomas, Sir Michael Tippett, and Christoph von Dohnányi.

NEC Philharmonia

The Philharmonia presents four or five concerts annually in Jordan Hall at NEC. In addition, this full-scale orchestra participates in Opera Theater productions and may perform in Conservatory festivals. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.

Wind Ensemble

The Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass, and percussion instruments composed from the Renaissance to the 20th century. Each year a number of faculty members and outstanding students appear as soloists in the Wind Ensemble concert programs. Besides playing four to five concerts a year in Jordan Hall at NEC, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and at various schools in greater Boston. The Ensemble has performed at numerous national music conferences. Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC Jordan Winds

The NEC Jordan Winds, conducted by Michael Webster, perform a challenging variety of woodwind, brass, and percussion repertoire, ranging in size from octet to full wind ensemble, and in style from Gabrieli to Varèse and from Mozart to living composers. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall concerts. Readings of standard orchestral repertoire fill out a program designed to stimulate and improve each member's ensemble skills.

Conservatory Chorus

The NEC Chorus, under the direction of Tamara Brooks, devotes itself to the study and performance of great choral works from medieval to modern times. Each year the Chorus gives four concerts and in some seasons appears with the Boston Symphony Orchestra. The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences.

Members of the NEC Chorus have had the opportunity to participate in concert tours in the United States and abroad. The Chorus has toured Russia, Spain, and Puerto Rico; performed in Israel at the invitation of the Israeli government; and twice toured Europe. Most recently, the Chorus toured Romania, Bulgaria, and China.

Chamber Singers

A select group of students, the Chamber Singers perform music from the Renaissance period through the 20th century. In 1991, the group toured Taiwan and Japan. Students assigned to Chamber Singers should expect to be in both the NEC Chorus and Chamber Singers. By permission of the instructor, students may be granted ensemble credit for participation in Chamber Singers alone.

Recital Chorus

The Recital Chorus, which provides sight-reading practice and ensemble training, gives two concerts a year. Students majoring in Choral Conducting have an opportunity to rehearse and perform with this ensemble.

Opera at NEC

The Opera Department of New England Conservatory, under the direction of John Moriarty, offers a comprehensive training program designed to equip singers with the skills needed by present-day performers. In addition to musical coaching in roles and scenes, instruction is given in acting, stage makeup, movement, stage technique, and audition technique. The Opera Theater and Opera Studio are open by audition to full-time graduate students only, although on rare occasions an exceptionally gifted undergraduate may be admitted. Students are limited to two years of participation in the Opera Studio/Theater program.

The NEC Opera Theater produces two full-scale operas and a series of opera scenes performances each year. In the recent past, the Opera Theater program has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Cosi Fan Tutti*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Mozart *Marriage of Figaro*, Puccini *La Bohème*, and Floyd *Susannah*.

Opera Studio is a one-year course in which students study and perform opera scenes and serve as opera chorus in the year's major productions. Students who have completed one year in Opera Studio may audition for Opera Theater.

The Bach Ensemble

The Bach Ensemble is a select group that performs Bach's works on modern instruments. The Ensemble focuses on works such as the Brandenburg Concertos, the Orchestral Suites, the concertos for violin and harpsichord, and the cantatas. Repertoire, however, is not limited to Bach's works. The Ensemble performs twice a year, in a chamber-music setting with one musician on each part. **Neither chamber music nor ensemble credit is given for participation in this ensemble.**

Historical Performance Ensemble

Directed by John Gibbons, the Historical Performance Ensemble performs vocal and instrumental music through the Romantic period and uses reproductions of original instruments. The Historical Performance Department has available to students a collection of wind and string instruments, including harpsichords. Participation is required of Historical Performance majors.

Jazz Ensembles

Small ensembles, coached by Jazz Studies Department faculty, perform a variety of traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffre's ensemble for five saxophones and rhythm section, a contemporary funk ensemble coached by Bob Moses, and Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, Geri Allen, John McNeil, George Garzone, William Thomas McKinley, and graduate assistants. The ensembles each perform several times a year in Conservatory concerts. Participation in one or more of these ensembles fulfills the performance requirement for Jazz Studies majors only.

The Jazz Big Band, directed by Scott Cowan and George Russell, performs classic and contemporary big band music in a variety of concert settings. Since its inception, the band has won critical acclaim for a number of recordings as well as for performances throughout the country. Each year the band performs at least one concert under the direction of a noted guest artist. In the past these have included such prominent musicians as John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, and Randy Weston. In addition, the band regularly performs the music of resident arranger/composer George Russell. The band is open to all Conservatory students by audition.

Third Stream Ensembles

Third Stream ensembles provide vehicles for the rehearsal and performance of Third Stream music, including partially notated/partially improvised music, totally improvised pieces with formatic bounds only, "jazz"-type improvisations using flexible instrumentation and concepts, and explorations of music of various non-western cultures. Repertoire ensembles are supervised by department faculty and perform music of various styles in departmental concerts throughout the school year. The freshman ensemble introduces Third Stream freshmen to techniques of improvisation and ensemble playing, drawing on music from diverse sources.

Contemporary Ensemble

The Contemporary Ensemble, directed by John Heiss, presents several concerts annually at the Conservatory and in greater Boston. In recent seasons the Ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music at Northeastern University, and WGBH-FM. The repertoire ranges from Stravinsky, Schoenberg, and Ives to modern masterpieces by Berio, Carter, and Ligeti. It includes works by prominent local, faculty, and NEC student composers. Recent guest composers with the Ensemble have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Harbison, and Lutoslawski. For several years, the Contemporary Ensemble has won major grants from the Rockefeller Foundation and the Massachusetts Cultural Council in support of special projects for new music. **Neither chamber music nor ensemble credit is given for participation in this ensemble.**

Percussion Ensemble

The Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall at NEC and makes appearances throughout greater Boston. The repertoire, while selected to suit the needs and abilities of the students, has included premieres of works by such composers as Irvin Bazelon, Christopher Rouse, Tibor Pusztai, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear with the Ensemble, and there are opportunities for solo performances. The Ensemble is open to all percussionists. Two years of participation are required of all undergraduate percussion majors.

NEC Brass Ensemble

The Brass Ensemble, directed by Frank L. Battisti, performs two concerts at the Conservatory each year plus off-campus concerts at the Gardner Museum, Old South Church, and other venues in the city. Repertoire consists of original and transcribed music from the 16th through the 20th centuries for groups ranging in size from 8 to 25 players. There are opportunities for solo student performances with the Ensemble. Membership is open to undergraduate and graduate brass players. No ensemble or chamber music credit is given for participation in this ensemble alone.

New England Trombone Choir at NEC

The 18-plus member New England Trombone Choir at NEC, directed by Douglas Yeo, brings together NEC students and professional NEC alumni in an ensemble that performs both transcriptions and music written originally for trombone ensemble. Members of the Trombone Choir are encouraged to work on arrangements for possible performance, and both faculty and student composers at NEC provide the group with new material. In addition to an annual concert with the NEC Percussion Ensemble, the Trombone Choir performs several concerts each year in Boston and on tour. Participation is required of all trombone majors. Alumni may join if they commit to the full rehearsal and performance schedule. Majors may earn chamber music credit for the Trombone Choir if they are not assigned to a chamber music group.

Concert Recording

All concerts by Conservatory performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles. The Conservatory reserves the right to use these recordings to promote the school and raise money for the scholarship fund. All students who participate in Conservatory performances and recordings release the Conservatory from any obligation, financial or otherwise.

Undergraduate Ensemble Participation and Credit

Ensembles are a focal point of the Conservatory's musical life, and participation in them is required of all undergraduates.

Ensemble requirements

The following schedule of ensemble requirements must be observed by all students enrolled in Bachelor of Music and Undergraduate Diploma programs:

(1) Orchestral and wind ensemble instrument majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles:

Symphony Orchestra
Philharmonia
Wind Ensemble
Jordan Winds

Orchestral and wind ensemble instrument majors are required to participate in ensembles for a minimum of eight semesters. A student may audition for ensembles after fulfilling this requirement but preference for ensemble placement will be given to students who have yet to fulfill the requirement.

(2) Keyboard (not including Harpsichord), Guitar, Composition, Music History, and Vocal Performance majors are placed by audition in one or more choral groups.

(3) Historical Performance majors are placed in the Historical Performance Ensemble.

(4) Jazz Studies majors are placed in jazz ensembles. Jazz Composition majors are not required to participate in ensembles.

(5) Third Stream Studies majors are placed in Third Stream ensembles.

(6) Music Education and Theoretical Studies majors are placed in ensemble(s) as determined by their principal instrument or vocal study.

Ensemble credit is earned as follows:
(1) All students earn one semester credit hour toward their degree by full and active participation in the foregoing schedule.
(2) Permission to participate in an ensemble of the student's choice substituted in place of the foregoing ensemble schedule must first be obtained from the department chair of the student's major, the director of the ensemble in which the student wishes to participate, the director of the ensemble required by the student's major, and then from the Dean.
(3) Ensemble credit may fulfill elective credit requirements after the degree requirement in ensemble has been fulfilled.
(4) In order to earn credit a student must register for the appropriate ensemble using the following course codes:

STR 110	Guitar Ensemble
ORCH 110	Instrumental Ensemble
JS 110	Jazz Ensemble
HP 110	Historical Performance Ensemble
TS 110	Third Stream Ensemble
CHOR 110	Vocal Ensemble

(5) Students register and receive credit for only one ensemble per semester; however, they may participate in more than one ensemble per semester.

Graduate Ensemble Participation

Students in all graduate instrumental performance programs (except Accompaniment, Organ, Piano, and Third Stream) are required to participate in an ensemble for a minimum of four semesters. Orchestral and wind ensemble instrument majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles:

Symphony Orchestra
Philharmonia
Wind Ensemble
Jordan Winds

Vocal Performance majors are required to participate in ensembles for at least two semesters.

1) Students must register for these ensembles, even though they are for no credit, using the following course codes:

ORCH 510	Instrumental Ensemble
JS 510	Jazz Ensemble
HP 510	Historical Performance Ensemble
OPRA 510	Opera Studio and Opera Theater
TS 510	Third Stream Ensemble
CHOR 510	Vocal Ensemble

2) Students may audition for ensembles after they have fulfilled their ensemble requirement but preference for ensemble placement will be given to students who need to fulfill the requirement.
3) Students register for only one ensemble per semester (for zero credit); however, they may participate in more than one ensemble per semester.

GRADUATE ACADEMIC REGULATIONS AND INFORMATION

Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Provost and Dean of the College, and the Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

Student Services personnel available to assist students include:

Peter Row
Provost and Dean of the College

Diane Schavone
Assistant to the Provost and Dean of the College

Robin Dash
Acting Associate Dean of Students

Jill Finkelstein
Assistant to the Associate Dean of Students

Alan Fletcher
Associate Dean for Curriculum

Ellen Bender
Coordinator of Academic Advising/Undergraduate Advisor

Barbara Anderson
Graduate Advisor

Linda Zorek
International Student Advisor

Martha Garris
Dean's Office Information Coordinator

Marguerite L. Daly
Registrar

Kevin Godfrey
Assistant Registrar

Anthony D'Amico
Director of Residential Life

Marjorie Chebotariov
Administrative Coordinator of Orchestra and Chamber Music

Jean Morrow
Director of Libraries

The Provost and Dean of the College delegates authority to the Associate Dean of Students and the Associate Dean for Curriculum.

Students are responsible for reading the catalog, understanding their degree programs, and acquainting themselves with the current academic regulations found in the catalog and its supplements. The degree program for each major, described in the catalog, under which the student enters the Conservatory determines the student's requirements for graduation. In case of course unavailability or irreconcilable scheduling problems, course equivalencies or substitutions will be granted at the discretion of the department chair of the student's major and with the concurrence of the Dean. Academic and other institutional regulations are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or their supplements.

A full list and description of Conservatory policies concerning academic regulations and student behavior is found in the Student Handbook. It is every student's responsibility to read and understand those policies.

Advising

Curricular Advising

The undergraduate and graduate advisors provide academic counsel for all students enrolled in degree programs. Students seeking information or counsel on any matter regarding their programs of study should consult their curricular advisor.

Faculty Advising

Students' studio instructors may serve as faculty advisors. In some departments, department chairs or their designates serve in this capacity. Faculty advisors provide advice regarding students' career goals.

Registration

Priority in registration is given to students according to class year. Registration occurs four times a year: in April for the fall semester; in October for the spring semester; and during orientation each semester for new students. Late registration occurs each semester during the first week of school. Late registrants will be charged a late registration fee. Students returning from inactive may register during the regular registration periods or during the first week of school at no charge. When students sign their registration form they accept responsibility for all tuition and fees set forth by the New England Conservatory of Music.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charge. (See Tuition, Fees, and Refunds, pages 63-65.)

All students must verify that their registrations accurately reflect their class schedules. Students register for all degree requirements as outlined in the Programs of Study, including no-credit requirements such as promotionals and recitals. For courses that require an audition or the instructor's consent students are required to obtain the instructor's written permission prior to registering.

Students must provide proof of completion of the Bachelor's degree to the Registrar's Office prior to October 15. An official transcript from the prior institution attesting to the award of the baccalaureate degree is considered acceptable proof.

Residency Policy

Graduate students are required to be full-time (a minimum of 8 credit hours per semester; 6 for Graduate Diploma. See pages 46-47.) for the first two semesters of study. Students who feel compelled to begin their studies part-time may petition the Dean's Office. No student will be charged less than the full tuition amount for his or her degree or diploma program. Students may not complete their degree/diploma requirements in an accelerated fashion such that they would be charged less than the tuition for four full-time semesters.

International Students

All students whose native language is not English who score below 500 on the TOEFL (Test of English as a Foreign Language) must take Intensive English (INT 513T/514T or INT 515T/516T). The course is designed to be taken with studio instruction and ensemble only, and carries 4 non-degree credits. For details, students should talk with the International Student Advisor. Additional information can be found in the International Student Handbook which is available in the Dean's Office.

Attendance

It is the responsibility of all students to be aware of the attendance policy in effect in each course, studio, and ensemble.

Conservatory students may be excused from classes if they have a death in the family or documentation of an illness.

Outside professional commitments are not considered excusable absences.

The Massachusetts Legislature has enacted and the Governor has signed into law Chapter 375, Acts of 1975, the following addition to Chapter 151C of the General Laws:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.

The Student Handbook contains additional information on the attendance policy.

Credit Loads and Enrollment Status

Enrollment status is determined by the number of credits a student is taking and is defined as full-time, part-time, half-time, and less than half-time. These definitions differ according to a student's program.

	Full-time	Part-time	Half-time	Less than half-time
Master of Music:	8-10	less than 8	4	less than 4
Graduate Diploma:	6-8	less than 6	3	less than 3

Artist Diploma: All Artist Diploma students are considered full time. The normal course load is 4 credits. Additional credits may be taken only with the approval of the Artist Diploma Committee.

Students registered for less than the minimum full-time load are billed on a per-credit basis. A change in enrollment status may affect financial aid. Students should therefore consult with the Financial Aid Office if they are considering becoming a part-time student. (See Residency Policy, page 36.)

Student Classification

Enrolled: Students who are admitted into and initially registered for a degree/diploma program are *enrolled.*

Active: Students who are enrolled in a degree/diploma program and who are currently registered are classified *active.*

No Credit: Students who have completed all credit requirements for the degrees sought and are in the process of completing remaining requirements are classified as *no credit.*

Inactive: Students who have indicated in writing their intent to temporarily suspend their studies or who are not currently registered are classified as *inactive.*

Withdrawn: Students who have indicated in writing their intent to discontinue in a degree/diploma program are classified as *withdrawn.* Students who transfer to another school are considered *withdrawn.*

Suspended: Students who, for academic or disciplinary reasons, are removed from their degree/diploma program for one or more semesters are classified as *suspended.*

Dismissed: Students who, for academic or disciplinary reasons, are removed from a degree/diploma program are classified as *dismissed.*

Enrolled active students maintain their active status by registering at the regular registration period (October or April) for the next semester.

Enrolled active students who fail to register during the regular registration period thereby indicate their intention not to return as active students for the next semester ***and thereby also forfeit their financial aid for the next semester.*** These students will be classified *inactive.*

Enrolled inactive students who intend to return to active status must:
(1) indicate, in writing to the Dean's Office, their intent to return;
(2) either by audition or conference, satisfy the department in which they are majoring that they are prepared to resume studies in their major field;
(3) pay outstanding bills and tuition deposit;
(4) verify the status of their financial aid file; and
(5) register during a regular registration period (October or April).

Failure to fulfill the obligations above by the regular registration schedule will jeopardize financial aid status and forfeit priority registration.

Enrolled inactive students will remain in the inactive category until they register for the semester in which they plan to resume their studies as active students, or until they withdraw from their degree/diploma program.

A student who withdraws from a degree/diploma program must reapply to the Office of Admission to re-enter a degree program.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charges. (See pages 63-64.)

Inactive/Withdraw Policy

(1) If a student goes inactive or withdraws from school at any time during a semester, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted.

(2) If a student goes inactive or is assigned inactive status due to medical reasons, only after 12 weeks into the semester may he/she request grades or incompletes in all classes and studio. The decision to grant grades or incompletes is at the discretion of the instructors. In exceptional cases the grade of Incomplete may be overruled by the Dean, in which case a "W" will be assigned. Otherwise, a "W" will be recorded on the transcript for each course.

(3) If, in any of the above situations, a student chooses and is granted an Incomplete in a class, the designation "INC" will remain on the transcript. Incompletes must be made up by the end of the first two weeks of the semester in which the student returns to active status at the Conservatory. If the Incomplete deadline is not met, a grade of "F" will be assigned.

(4) Students returning to the Conservatory from inactive status must apply directly to the Dean's Office in writing. No reapplication through the Office of Admission is necessary. All grades previously earned in a degree program will be retained.

(5) Students returning to the Conservatory from withdrawn status should reapply directly through the Office of Admission. The student's previous academic record will be reviewed, after which all or some previously earned course credits and grades will be retained at the discretion of the Dean. The student may be asked to meet with the Dean as part of the return-to-active process.

Suspension/Dismissal Policy

(1) If a student is suspended or dismissed from New England Conservatory at any time during a semester due to disciplinary reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(2) If a student wishes to return to the Conservatory after having been suspended from a degree/diploma program, a written request should be sent to the Dean's Office. The student will be required to meet with the Dean and the department chair *before* application for readmission will be considered.

(3) If a student wishes to return to the Conservatory after having been dismissed from a degree/diploma program, the student must reapply for admission through the Office of Admission. In addition, a written request should be sent to the Dean's Office. The student will be required to meet with the Dean and the department chair *before* application for readmission will be considered.

(4) If a suspended or dismissed student is readmitted to the Conservatory, previously earned NEC course credits will be applied toward the degree/diploma only after careful review by the academic advisor and appropriate faculty. Previously earned studio credit will be granted based on studio level determined by the readmission audition.

Student Class Year

The class year of students is determined by a combination of the number of credits earned and the most recent promotional passed:

Program	Credits	Promotional passed*
Graduate Diploma		
P1	0 - 11	N/A
P2	12+	1st to 2nd year
Master of Music		
G1	0 - 15	N/A
G2	16+	1st to 2nd year

* Not all majors require a promotional, but some may require another type of evaluation. See individual Programs of Study.

Advancing from year to the next in a degree/diploma program includes passing a promotional evaluation each year for most majors. (See pages 40-41.)

Add/Drop

Courses may be added or dropped during the add/drop period. (See Academic Calendar.) Dropped courses will not appear on the student's record. Students must obtain their advisor's approval to add or drop ensemble and studio instruction.

After the add/drop period, students must withdraw from courses; a grade of "W" will appear on the transcript. Students may not withdraw from courses during the final two weeks of classes. (See the Academic Calendar for the last day each semester to withdraw from courses.)

Students may not drop or withdraw from a promotional. (See Promotionals and Graduation Recitals, pages 40-41.)

Transfer Credit

The Dean's Office reserves the right to award transfer credit from accredited institutions comparable to NEC. **Four graduate credits with a grade of B or better are the maximum permitted for transfer toward the Master's degree elective credit requirements, before or after matriculation.** Studio credits are not transferrable.

After matriculation any of the maximum four credits may also be transferred according to the following:

For English-speaking students:
All Master's degree students who fail or withdraw from NEC elective courses may substitute four credits earned in courses substantially different from Conservatory courses that have already been completed. Approval must be granted in advance by the Graduate Advisor.

For students required to take Intensive English:
Master's degree students required to take Intensive English may transfer up to four credits toward the elective credit requirement to be approved in advance by the Graduate Advisor.

Transfer credits are added to the total credits, but they are not averaged into the CGPA.

Only those credits earned in NEC's summer school may be applied toward the Graduate Diploma program. These credits must be approved in advance by the Graduate Advisor.

Auditing

Only matriculated students may audit a class. The student must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of the audited course will appear on the transcript with the notation, AUD. Credit will not be granted retroactively for a course in which a student has been registered as an auditor.

Graduate students may not audit an undergraduate language class to fulfill a language degree requirement. (See Graduate Language Requirement, page 40.)

Special Students

Special students are non-matriculated students taking courses for credit. Application takes place at the beginning of the fall or spring semester. Special students are accepted into classes only as space permits, and with the permission of the instructor. No degree or diploma award may be conferred on special students. Special students registered for studio in the String department are required to participate in ensemble. **For information and application, contact the Registrar's Office.**

Grading System

Studio instruction, course work:

Grade	Quality Points
A	4.0
A-	3.7
B+	3.3
B	3.0
C	2.0
F	0
W	0
INC	0

Ensemble, chamber music, promotional evaluation:

P	Pass	0
U	Unsatisfactory	0
W	Withdrawal	0
IP	In Progress	0

Recital:

P	Pass	0
U	Unsatisfactory	0

No quality points are assigned for ensemble, chamber music, or any other course in which a grade of P (Pass) is given. For recital, only grades of P are recorded on the transcript. The grade of IP (In Progress) remains permanently on the transcript only for promotionals.

Semester Credit

Generally, one semester credit equals 15 hours of class instruction per semester. Each semester contains 15 weeks. Exceptions to this equivalency occur in studio instruction and ensemble.

Grade Point Averages

A grade point average (GPA) is calculated for each student at the end of each semester. A GPA is computed by first multiplying the credits for each course by the quality points for the grade received in that course. The sum of these products is then divided by the total number of credits attempted in the semester. Credits for courses in which a grade of P, INC, IP, or U is given are not used in the GPA computation. When an INC is replaced by a letter grade, the GPA is recalculated.

A cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits. Transfer credits are not included in the CGPA. NEC summer school grades which are applied to a degree program are computed the same as semester grades.

The designation ND (Non-Degree) after a grade signifies that the grade and the credit received will not apply toward the degree being sought at the Conservatory.

Grade Changes

A grade may be changed only to correct an error in calculation or recording. All grade changes must be approved by the Dean.

Petitions for grade changes must be submitted by the instructor to the Dean's Office, in writing, no later than the end of the semester following the semester in which the course was taken. No petitions for grade changes will be considered after that time.

Repeated Courses

Academic credit for a degree requirement may not be earned twice for the same course. All attempts are recorded, but only the highest grade in repeated courses is computed into the grade point average. However, retaking a course in which an F has been received (and therefore no credit has been earned) is not considered "repeating" the course. The course must be taken again to earn required credit, but the original F is calculated into the grade point average and remains on the transcript.

Incomplete Policy

Incompletes will be granted only to those students who are unable to complete course requirements as the result of illness (a doctor's note will be required) or death in the family. A grade of Incomplete will be assigned only with the approval of the Dean's Office. All incomplete courses must be completed no later than two weeks after the beginning of the next semester of attendance. Otherwise, a failing grade will be recorded. Time limit exceptions are made for Incompletes in Studio Instruction. A grade of INC remains on the transcript permanently, along with the changed grade.

Academic Standing

Dean's List

Students in the Master of Music program who complete a full-time load with a semester grade point average of 4.000 and no grade of INC or IP are named to the Dean's List at the end of each semester. Students who are placed on the Dean's List are eligible to take one or two credits beyond their full-time load without incurring extra tuition. Students so qualified must petition for a tuition waiver through the Dean's Office. Students who earn credits under Dean's List waivers are subject to NEC's Residency requirement.

Academic Probation

Academic probation is a procedure by which students are warned of deficiencies in their progress toward completion of degree/diploma requirements.

Students who are placed on academic probation as the result of one semester's unsatisfactory academic performance must return to satisfactory standing by the end of the succeeding semester at NEC. (Although grades earned in NEC Summer School are calculated into the CGPA, work done in Summer School will not remove a student from Academic Probation. If a student is placed on Academic Probation in the spring semester, he or she may not be removed from it until the end of the fall semester.) Failure to maintain good academic standing for two consecutive semesters will result in the loss of all financial aid the next semester at the Conservatory.

Any of the following criteria will result in academic probation:
(1) a cumulative grade point average lower than 3.000
(2) two or more grades of F received in one semester
(3) receipt of a failing grade in a promotional
(4) a failing grade for a semester of Intensive English

Students will be subject to suspension from NEC for one or more semesters, or may be subject to dismissal from NEC if:
(1) they have been placed on academic probation for two consecutive semesters, or
(2) they have failed two consecutive promotional evaluations.

If a student is allowed to return to NEC after suspension and fails to maintain satisfactory academic performance he or she is subject to dismissal from his or her degree/diploma program.

The case of every student subject to suspension or dismissal on the basis of the policy stated above will be reviewed by the Academic Probation Committee which will make a recommendation to the Dean.The Dean's decision in all cases is final.

Notations of academic probation, suspension, and dismissal are permanently recorded on the transcript.

Academic Dishonesty

All students have an obligation to behave honorably and to respect ethical standards in carrying out their academic assignments. Cases of academic dishonesty, such as cheating or plagiarism, will be reviewed by the Dean. The student may be subject to disciplinary probation and/or possible suspension or dismissal.

Disciplinary Probation

Students whose behavior is considered detrimental to the well-being of other students or whose conduct is inconsistent with the expectations of NEC may be placed on disciplinary probation by the Disciplinary Probation Committee. Serious or repeated offenses may be cause for a student's immediate suspension or dismissal.

Students who are placed on disciplinary probation during a semester may be retroactively denied all institutional aid for that semester, and are ineligible for institutional aid the following semester. Pending a review by the Disciplinary Probation Committee, recommendations will be made to the Financial Aid Office.

Graduation Requirements

All graduate degree program requirements must be completed in a maximum of five years from the time of matriculation.

All candidates for graduation must satisfy the following requirements. The Conservatory reserves the option to withhold the diploma if these requirements are not met in full:
(1) complete all prescribed degree requirements
(2) achieve a cumulative grade point average of at least 3.000
(3) finish Incompletes and fulfill non-promotional IPs at least one month prior to graduation
(4) see advisor for a graduation review and fill out an intent-to-graduate form by the intent-to-graduate deadline (see Academic Calendar)
(5) meet all obligations, including the return of books, instruments and choral music to their respective libraries
(6) pay *all* outstanding fees, tuition, and fines
(7) complete an exit interview with the Financial Aid Office
(8) pay any delinquent emergency loans.

Note: Students on academic or disciplinary probation are ineligible to graduate until the terms of the probation are satisfactorily fulfilled.

Graduate Examinations in Music History and Music Theory

All entering master's students must take two examinations:
(1) Graduate Music Theory Competency Examination
(2) Graduate Music History Comprehensive Examination

Passing grades on these examinations are a requirement for graduation. Students must attempt all parts of these examinations upon entrance to the Conservatory or at their first opportunity. Both parts of the Graduate Music Theory Competency Examination *must* be passed before students may elect courses in the Department of Graduate Theoretical Studies. (Students *will* be allowed in courses specifically required by their curricula.)

The Graduate Music History Comprehensive Examination and the Graduate Theory Competency Examination are given twice a year, once each semester. For the specific dates of these exams, students should refer to the Academic Calendar. **No make-up examinations will be given. All portions not passed at a previous examination must be attempted at each successive examination period.** A no-credit two-semester class, Graduate Remedial Music Theory, is offered each year for an additional fee. (See Fees, page 64.) Passing this class is equivalent to passing the Music Theory Competency Examination.

Graduate Language Requirements

Musicology, Vocal Pedagogy, and Vocal Performance majors may fulfill the language requirements of their program of study in one of the following ways:
(1) By taking the CLEP (College Level Examination Program) or CEEB (College Entrance Examination Board) examinations. Acceptable scores are established by CLEP and NEC.
(2) By taking a language course or courses at any institution that has at least a form of pass/fail evaluation, and whose language course hours equal a minimum of 60 hours, or the equivalent of two semesters.
(3) By achieving a score of 3 or higher, on the Advanced Placement language examination.
(4) By having passed an undergraduate language course at NEC or another qualified institution.

Academic Records

Transcripts will be released only with the student's written request. NEC recognizes the student's right to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act, passed by the United States Congress in 1974. A copy of New England Conservatory's FERPA policy may be obtained from the Registrar's Office.

Transcripts are of two kinds:
(1) **Official:** bearing the college seal and official signature of the Registrar. Transcripts are sent directly to designated institutions. If issued to the student, transcripts are enclosed in a sealed envelope and are deemed invalid if the seal is broken.
(2) **Unofficial:** bearing the notation *Unofficial Transcript — not valid for transfer*, and issued to students for their own use.

The first copy, official or unofficial, is free of charge. Refer to the Fees for charge for subsequent copies. All requests must be addressed to the Registrar's Office in writing, signed and dated.

Transcripts will be withheld if a student owes money to New England Conservatory.

Promotionals and Graduation Recitals

A promotional is a yearly evaluation in the student's major area of study and takes place after every two semesters of studio instruction (in May or December). Students perform for their department faculty, or in the case of Composition majors, present their work for evaluation.

Students may not drop or withdraw from a promotional without the written approval of the department chair and the Dean. However, students may petition the Dean's Office to have their promotional deferred. Deferrals may be granted only under exceptional circumstances, and the promotional may be deferred for only one semester. Students who wish to defer a promotional must obtain a Promotional Deferral form from the Dean's Office. This form must be approved prior to the scheduled promotional date. Deferred promotionals are recorded permanently on the transcript with a grade of IP (In Progress).

It shall remain at each department's discretion to determine when a promotional should take place following a failed promotional. Failure to take and pass a promotional from one level to the next within two years is grounds for dismissal.

Graduation recitals must be given no later than the Sunday before Commencement. Students who wish to do their graduation recitals off campus must obtain written approval from their department chair and the Dean. Some departments may require a tape of the recital to be forwarded to the department chair.

Independent Study

Appropriately qualified students with a minimum CGPA of 3.700 may pursue an independent study with the approval of the department chair and the Dean. The independent study is an opportunity for the student to explore independently an area of special interest; however, the chosen topic may not duplicate the content of any course currently offered at NEC, including studio instruction and Chamber Music.

Independent study credit may be earned as elective credit only. Students may not earn more than 2 credits for any independent study project, and may not earn more than a total of 2 credits in independent study towards the 36 degree credits required (or 24 credits for Graduate Diploma).

Permission to do an independent study will be granted after one semester of enrollment, once a cumulative grade point average has been calculated. Students must submit the independent study proposal prior to the beginning of the semester in which it is to be taken. The student must arrange with a faculty member to oversee the independent study. The student and faculty member are expected to meet three times during the semester.

Independent studies are not permitted in the Musicology and Music Education departments.

Cross-Registration

Students at NEC may select a limited number of graduate music courses at Tufts University which may be applied toward their respective degrees. This agreement does not apply to Tufts summer school. Students must first receive permission from the Dean, and then from the Dean of Tufts.

Second Master of Music Degree

A second Master of Music degree may be earned following completion of the first Master of Music degree. At the end of the first year of the first Masters degree program, students interested in pursuing a second Masters are required, after consultation with the department chair, to submit to the Dean a proposed course of study for the second Masters. The program of study for the second degree requires the approval of both department chairs and the Dean.

The program of study for the second degree requires at least two full-time semesters of work beyond the completion of the first degree.

Students must take all courses for the first Masters *and* any additional courses required for the new major. Four years of studio are normally required. However, when both department chairs consider studio work in one major to be applicable to that of the second major, some exceptions may be made when approved by both department chairs and the Dean. In such cases, three years of studio will be required.

GRADUATE PROGRAMS OF STUDY

Master of Music

Degree programs may be pursued in the following majors:

Accompaniment
Bassoon
Choral Conducting
Clarinet
Composition
Double Bass
Euphonium
Flute
Guitar
Harp
Historical Performance
Horn
Jazz Studies
  Concentration in Performance
  Concentration in Composition
Music Education with
  Concentration in Supervision
Musicology
Oboe
Orchestral Conducting
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Third Stream Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Pedagogy
Vocal Performance
Wind Ensemble Conducting

Accompaniment	*Credit Distribution*
Studio Instruction in the Major (ACMP 500)	16
Voice VC 563, 564	4
Ensemble ACMP 507, 508, 575, 576, 577, 578, 607, 608	12

Music History/Music Theory	4
GR Promotional (ACMP 595)*	
Graduate Recital (ACMP 699)**	0
Total credits	36

*Accompany two vocal and two instrumental promotionals at the end of the first year.
**In the final semester of study, candidates will prepare and perform a full recital, half of which will be devoted to vocal repertoire and the other half to instrumental sonata repertoire.

Additional Requirements
(1) Accompany, as assigned, in a vocal studio.
(2) Accompaniment/Sonata participation, as assigned, in an instrumental studio.
(3) Accompany one vocal and one instrumental graduate recital or Artist Diploma candidate recital during the two years of study.
(4) Accompany on assignment instrumental and/or vocal master class (this may replace portions of 1 and 2).

Brass — *Credit Distribution*

Trumpet, Horn, Trombone, Euphonium, Tuba

Studio Instruction in the Major (PRCBR 500)	16
Brass PRCBR 541T, 542T (recommended for the first year)*	2
Music History/Music Theory	4
Electives	14
GR Promotional (PRCBR 595)**	0
Graduate Recital (PRCBR 699)	0
Total credits	36

*Students are encouraged to take this course for zero credit in their second year.
**Evaluation in major instrument at end of each year.

Additional requirements
(1)Participation in ensemble as assigned (ORCH 510), following an audition, is required each semester.
(2) Pre-recital must be passed before graduate recital may be given.

Choral Conducting — *Credit Distribution*

Studio Instruction in the Major (CHOR 500)	12
Studio Instruction in Vocal Performance* (VC 500)	4
Conducting CHOR 567, 568, 667, 668	8
Music Theory THYG 501-502**	4
Music History/Music Theory	4
Electives	4
Graduate Recital (CHOR 699)	0
Total credits	36

*Required in first year of program, two credits each semester along with two credits each semester of studio instruction in Choral Conducting.
**Required in first year of program.

Additional Requirements
(1) Students should have advanced skills in sight-singing and harmonic dictation, as well as a working knowledge of solfège.
(2) Students should have two years, or the equivalent, of German and one year of either French or Italian. (See Graduate Language Requirements, page 41.)
(3) Students should have a working knowledge of Latin.
(4) Students are required to participate in the Conservatory Chorus, Recital Chorus, and Chamber Singers (CHOR 510, 520). (See page 33 for a description of Choral Ensembles.)

Composition — *Credit Distribution*

Studio Instruction in the Major (CMP 500)	16
Composition CMP 555-556*	4
Music Theory	8
Electives	8
First Year Review (CMP 593)**	0
Total credits	36

*Recommended to be taken in the first year.
**First-year graduate students will present their work for review to the Composition faculty. Critical evaluations may include specific assignments to be evaluated in a final review (CMP 693) during the second year.

Guitar — *Credit Distribution*

Studio Instruction in the Major (STR 500)	16
Guitar STR 583T, 584T	2
Music History/Music Theory	4
Chamber Music (CHM 520 or STR 540T)*	2
Electives	12
GR Promotional (STR 595)**	0
Graduate Recital (STR 699)	0
Total credits	36

*By advisement.
**Evaluation at end of first year.

Harp — *Credit Distribution*

Studio Instruction in the Major (WW 500)	16
Music History/Music Theory	4
Electives	16
GR Promotional (WW 595)*	0
Graduate Recital (WW 699)	0
Total credits	36

*Evaluation at end of first year.

Additional Requirements
(1) Participation in large ensemble (ORCH 510), following an audition, is required each semester.
(2) Pre-recital must be passed two weeks before the graduate recital may be given.

Historical Performance — *Credit Distribution*

Studio Instruction in the Major (HP 500)	16
Music History/Music Theory	4
Electives	16
GR Promotional (HP 595)*	0
Graduate Recital (HP 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional Requirements
(1) Participation in Historical Performance Ensemble (HP 510) each semester.
(2) Historical Performance majors with a concentration in voice are required to be proficient in German, French and Italian diction (NEC Diction, VC 563-564 is recommended).

Jazz Studies — *Credit Distribution*

Studio Instruction in the Major (JS 500 or as assigned by department)	16
Jazz Studies JS 577*, 578	4
Music History/Music Theory	4
Electives	12
GR Promotional (JS 595)**	0
Graduate Recital (JS 699)***	0
Total credits	36

*JS 555T (Lydian Chromatic Concepts) may be substituted for JS 577 (Advanced Jazz Theory)
**Evaluation in major instrument or in composition at end of first year.
***Not a requirement for Jazz composition majors.

Additional Requirements
(1) Participation in an ensemble (JS 510) is required each semester (not required of Jazz Composition).
(2) Students must pass the jazz theory and ear training comprehensive exam prior to graduation.

Music Education — *Credit Distribution*

Music Education ME 503-504, 505, 527, 528, 521T, ME 526T, 528T, 561, 562, 563, 688	24
Music History MHST 535, 536	4
Music History/Music Theory Electives	2
Electives (May include four hours of studio instruction and/or conducting.) Must include ME 683 if Massachusetts Certification as a Director/Supervisor is desired.	6
Graduate Evaluation (after 18 credits) (ME 593)	0
Thesis and Evaluation (ME 693)	0
Total credits	36

Additional Requirements
Students must pass two oral examinations, one halfway through the degree program and one just prior to the completion of the degree.

Musicology — *Credit Distribution*

Musicology MHST 535-536*; 537 (to be taken in the first semester)	22
MHST 580 (to be taken for 4 semesters)	0
16 credits from: MHST 501, 502, 505, 506, 511, 512, 521, 522, 531, 532, 533, 534, 543, 544, 545, 546, 551, 552 MHST 524, 527 (these two courses require consent of the department chair)	
Music Theory 4 credits from: THYG 511T-512T, 513T-514T, 515-516, 517-518, 521, 522, 523-524, 525, 526 527, 528, 533, 535, 537, 538, 542	4
Studio Instruction	4
Electives	6
Musicology Exams (MHST 693)**	0
Graduate Portfolio (MHST 697)**	0
Total credits	36

*Should be taken in the first year of study.
**Candidates will present a portfolio of their course papers (MHST 697), take a final written exam (MHST 693), and appear before a review board consisting of the faculty of the

Departments of Music History and Musicology, and the Provost. The written and oral examinations are taken at the end of the second year of study.

Additional Requirements
(1) A reading knowledge of at least one foreign language (normally French, German or Italian). The student's portfolio must show knowledge of this language. An examination of reading skills in at least one language will be administered before the student is permitted to graduate.
(2) With the permission of the faculty, a student may elect to write an honors thesis (MHST 681, 682) in place of two courses. In such a case, the portfolio will not be required. For further information on the requirements for the honors thesis, consult with the chairman of the department for details.

Orchestral Conducting	*Credit Distribution*
Studio Instruction in the Major (ORCH 500)	16
Music Theory* THYG 501, 502	4
Music History/Music Theory	4
Electives	12
Graduate Recital (ORCH 699)	0
Total credits	36

*Required in first year of program unless outstanding proficiency can be demonstrated.

Additional Requirements
(1) Students must attend rehearsals of the NEC Philharmonia Orchestra as specified by the department chair.
(2) Under supervision, the candidate will organize and conduct a concert, in whole or in part.

Organ	*Credit Distribution*
Studio Instruction in the Major (ORG 500)	16
Organ 12 credits from: ORG 513T-514T, 521, 527-528, 541, 542, 543-544, 547, 571, 572, 573	12
Music History/Music Theory	4
Electives	4
GR Promotional (ORG 595)*	0
Oral Exam (ORG 693)**	0
Graduate Recital (ORG 699)***	0
Total credits	36

*Evaluation at end of first year.
**The candidate must pass a comprehensive oral examination in the fourth semester of study. The content of the examination will be chosen with regard to the student's course of study in the Organ Department, and will reflect broad professional concerns.
***The graduate recital, presented in the final year, must be accompanied by program notes written by the student.

Percussion	*Credit Distribution*
Studio Instruction in the Major (PRCBR 500)	16
Percussion PRCBR 525T, 526T	2
Music History/Music Theory	4
Electives	14
GR Promotional (PRCBR 595)*	0
Graduate Recital (PRCBR 699)	0
Total credits	36

*Evaluation at end of first year.

Additional Requirements
(1) Participation in an ensemble (ORCH 510), following an audition, is required each semester.
(2) Pre-recital must be passed before the graduate recital may be given.

Piano	*Credit Distribution*
Studio Instruction in the Major (PNO 500)	16
Piano PNO 547T, 548T	2
Studio Accompaniment (ACMP 511T)*	0
Music History/Music Theory	4
Electives	14
GR Promotional (PNO 595)**	0
Graduate Recital (PNO 699)	0
Total credits	36

*In order to fulfill ACMP 511T, students should register for the class in the first semester. The grade "IP" will be recorded on the transcript until the 15-hour requirement is fulfilled.
**Evaluation at end of first year.

Additional Requirements
(1) Performance of works from a cross-section of the complete repertoire is expected. Each student is encouraged to study and perform contemporary music during his or her time at NEC.
(2) Students are required to earn at least two credits in *each* of the following categories: 1) theory; 2) history; 3) allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; 4) collaborative piano skills: chamber music (through any Chamber Music Department course), accompanying, duo-piano or four hands coaching by faculty permission.
(3) Pre-recital must be passed two weeks before the graduate recital may be given.

Strings — *Credit Distribution*

Violin, Viola, Violoncello, Double Bass

Studio Instruction in the Major (STR 500)	16
Music History/Music Theory	4
Chamber Music (CHM 520)*	3
Electives	13
GR Promotional (STR 595)**	0
Graduate Recital (STR 699)	0
Total credits	36

*It is recommended that students register for Chamber Music in the first three semesters.
**Evaluation in major instrument at end of first year.

Additional Requirements
Participation in an ensemble (ORCH 510), following an audition, is required each semester.

Theoretical Studies — *Credit Distribution*

The program of each student is individually designed in consultation with the Theoretical Studies Department chair. This may entail specific requirements beyond the general ones outlined below.

Studio Instruction in the Major* (THYG 500)	16
Music Theory THYG 523-524 and 525-526 or 527-528	8
Electives	12
Analytical Thesis (THYG 694)**	0
Compositional Thesis (THYG 695)**	0
Graduate Portfolio (THYG 697, 699)**	0
Total credits	36

*Students must continue to elect Theoretical Studies studio instruction until the full Thesis requirement is completed. Four credits of additional Theoretical Studies studio instruction may be used as elective credit, if the student wishes, in which case, regular tuition will be charged. If studio instruction is still required beyond that for the degree, it will be charged at the beyond-degree studio rate. (See Fees, page 64).
**A thesis in Theory, required for the graduate degree, comprises two discrete projects (THYG 694, 695). Projects are supervised in the studio instruction, and usually cover analytical and compositional approaches in a variety of styles, periods, or cultures. As they are completed, projects are to be submitted individually for criticism and approval by the Theoretical Studies Faculty Committee. Candidates may also be asked to submit yearly a folio of work undertaken during graduate study (THYG 697, 699), which may include analyses, compositions, papers, performance tapes and research.

Third Stream Studies — *Credit Distribution*

Studio Instruction in the Major (TS 500)	16
Third Stream Studies TS 571, 572, 671, 672	8
Music History/Music Theory	4
Electives	8
GR Promotional (TS 595)*	0
Graduate Recital (TS 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional Requirements
All entering Third Stream majors must pass a listening exam during Orientation. All those majors who do not pass this exam will be required to take Graduate Third Stream Ear Training (TS 057, 058). Successful completion of this course or passing this exam will enable majors to continue to the second year of study.

Vocal Pedagogy — *Credit Distribution*

Studio Instruction/Tutorial (VC 500)	16
Voice VC 563, 564 VC 565, 566 (first year) 4 credits from: VC 575, 576 or 577, 578	12
Music History/Music Theory	4
Electives	4
Graduate Lecture/Demonstration (VC 692) **or Thesis** (VC 693)*	0
Total credits	36

*Studio instruction culminates in a major project which may take the form of a thesis or lecture-demonstration.

Additional Requirements
(1) Participation in an ensemble is required for a minimum of two semesters.
(2) Students must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(3) One year, or the equivalent, of undergraduate study in two of the following three languages: French, German and Italian; and one year of Diction that covers French, German and Italian.

Vocal Performance	*Credit Distribution*
Studio Instruction in the Major* (VC 500)	16
Music History/Music Theory	4
Electives*	16
GR Promotional (VC 595)**	0
Graduate Recital (VC 699)	0
Total credits	36

*Graduate Voice majors may use four credits of Vocal Coaching for partial fulfillment of elective credits. Vocal coaching may be taken in addition to studio instruction without incurring an extra studio charge. Two credits per semester of Vocal Coaching is usually taken in the second year.
**Evaluation at end of first year.

Additional Requirements
(1) Participation in an ensemble is required for a minimum of two semesters.
(2) Students must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(3) One year, or the equivalent, of undergraduate study in two of the following three languages: French, German, and Italian; and one year of Diction that covers French, German, and Italian.
(4) Program notes and/or translations must be provided for the graduate recital.

Wind Ensemble Conducting	*Credit Distribution*
Studio Instruction in the Major (WNDEN 500)	16
Music Theory THYG 501, 502	4
Wind Ensemble WNDEN 501T, 502T	4
Music History/Music Theory	4
Electives	8
Comprehensive Exam (WNDEN 693)	
Graduate Recital (WNDEN 699)	0
Total credits	36

Additional Requirements
(1) An exam will be given during Orientation in advanced sight-singing and harmonic dictation. Students found deficient will be required to pursue studies in solfège.
(2) The student should attend all rehearsals and concerts of the Conservatory Wind Ensemble and other organizations as specified by the department chair.
(3) Under supervision, the candidate will organize and conduct a concert, in whole or in part.

Woodwinds	*Credit Distribution*
Flute, Oboe, Clarinet, Bassoon, Saxophone	
Studio Instruction in the Major (WW 500)	16
Music History/Music Theory	4
Electives	16
GR Promotional (WW 595)*	0
Graduate Recital (WW 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional requirements
(1) Participation in large ensemble (ORCH 510), following an audition, is required each semester.
(2) Pre-recital must be passed two weeks before the graduate recital may be given

Graduate Diploma

The purpose of this program is to provide high-level graduate instruction in performance and composition. Admission standards for this program are higher than those required for the Master of Music, though not as high as those required for the Artist Diploma. Two years of full-time study (6-8 credits = full-time) are required to complete the Graduate Diploma program. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent.

The curriculum of the program is primarily focused on studio instruction and is designed by the student in consultation with the Graduate Advisor. The student and the advisor will propose a tentative four-semester plan of study that will be reviewed during registration periods. The student is encouraged to seek additional counsel from his or her studio instructor or department chair.

Note that there is no guarantee that space will be available in requested courses and Chamber Music, especially in the first year of study.

Requirements	*Credit Distribution*
Studio Instruction	**16**
Course work*, Chamber Music	**8**
Ensemble, 0-4 semesters	**0**
Promotional (end of first year of study) (or first year review required for Composition majors)**	**0**
Full Recital (698)**	**0**
Minimum credit requirement	**24**

***Admission to Theory courses** requires passing the Graduate Competency Music Theory Examination that is required of Master of Music degree students. This examination is described on page 40.)
****For performance majors** (includes Accompaniment, all

Conducting majors, Guitar, Historical Performance, Jazz Studies, all orchestral instrument majors, Organ, Piano, Third Stream, and Voice): Each recital program must receive prior approval of the department chair, and each recital must be adjudicated by department faculty.
****For composition majors:** Submission of a portfolio of compositions for departmental review at the conclusion of the first year of study; submission of a portfolio of compositions for departmental review in the final semester of study, and the public performance of at least one major work are required.

Notes:
(1) Surcharge for participation in Opera. See page 64.
(2) Vocal Coaching
Graduate Diploma Vocal Performance majors may take up to four semester credit hours of studio Vocal Coaching to replace four semester credit hours of course work. There is no additional charge for the first four semester credit hours of Vocal Coaching. Credits of Vocal Coaching in excess of four semester credit hours will be charged at the studio rate.
(3) Details concerning the Graduate Diploma program are available from the Dean's Office.
(4) In some cases, voice majors may substitute performance of a major role in the Opera Theater for the promotional.
(5) The Graduate Diploma program is conceived as a two-year course of study. However, students who have graduated from the NEC Master's degree program may petition to apply one year's work (12 credits maximum) from the Master's to the Graduate Diploma program.

Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. Open to a few carefully-selected professional musicians and unusually accomplished students, it is an all-tuition scholarship program requiring two years residence at the Conservatory.

Each student's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty-administrative body which meets periodically to advise participants and monitor programs and student progress. Although the committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in the Conservatory's ensembles, the program ensures the student freedom for intensive performance studies and practice culminating in two full recitals in Jordan Hall, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

Doctor of Musical Arts

The degree of Doctor of Musical Arts (D.M.A.) will be offered beginning in the fall term 1992. Students in composition and all performance areas who combine the highest attainments in their major study with serious interest in the allied disciplines of music history and theory are encouraged to consider this very rigorous and select program. It is expected that five full-time semesters will be required to complete the degree; most students will probably spend at least three years in the program. Inquiries should be directed to the Office of Admission.

GRADUATE COURSE OFFERINGS AND FACULTY BY DEPARTMENT

Most courses listed on the following pages are offered each academic year. For complete and accurate information as to courses offered in the current academic year, consult the schedule of course offerings available each semester in the Registrar's Office.

Accompaniment

Decima, Garret

Studio Instruction (ACMP 500)

Classroom Instruction

ACMP 503T — Introduction to Accompanying Skills
An introduction to the basic skills of vocal and instrumental accompanying: ensemble-playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. An audition will determine the student's placement in ACMP 503T or ACMP 517T. (Accompaniment majors should register for ACMP 517T.) **(1 credit) Faculty**

ACMP 507 — Coaching in Sonata Repertoire
Semester-long partnership with string players, flutists, and clarinetists. Accompaniment majors only. **(1 credit) Garrett**

ACMP 508 — Coaching in Sonata Repertoire
Continuation of ACMP 507. Prerequisite: ACMP 507. **(1 credit)**

ACMP 511T — Studio Accompaniment
Fifteen hours of accompanying at studio lessons. Required for all graduate piano majors **(0 credit) Garrett**

ACMP 517T — Advanced Accompanying Skills
Development of ACMP 503T. An audition will determine the student's placement in ACMP 503T or ACMP 517T. (Accompaniment majors should register for ACMP 517T.) **(2 credits) Faculty**

ACMP 518T — Advanced Accompanying Skills
Development of ACMP 517T. Prerequisite: ACMP 517T. **(2 credits)**

ACMP 575 — Vocal Accompaniment, French
Practical training in the art of accompanying French vocal music; for advanced piano students. Open by permission of instructor. **(2 credits) Garrett**

ACMP 576 — Vocal Accompaniment, French
Development of ACMP 575. Prerequisite: ACMP 575. **(2 credits)**

ACMP 577 — Vocal Accompaniment, German
Practical training in the art of accompanying German Lieder; for advanced piano students. Open by permission of instructor. **(2 credits) Decima**

ACMP 578— Vocal Accompaniment, German
Continuation of ACMP 577. Prerequisite: ACMP 577. **(2 credits)**

ACMP 607 — Coaching in Sonata Repertoire
Continuation of ACMP 508. Prerequisite: ACMP 508. **(1 credit)**

ACMP 608 — Coaching in Sonata Repertoire
Continuation of ACMP 607. Prerequisite: ACMP 607. **(1 credit)**

Brass and Percussion

Yeo, Chair; Bolter, Buda, Chapman, Epstein, Firth, Hanks, Katzen, Kavalovski, Mackey, Menkis, Morrison, Schlueter, Schmitz, Sebring, Swallow, Wadenpfuhl

Studio Instruction (PRCBR 500)

Classroom Instruction

PRCBR 525T — Drum Set Class
Class drum set technique and performance (for classical percussion majors). The class will cover all drum set styles and will prepare classical percussion majors to meet the demands of drum set performance in today's music. Required for one year for all graduate classical percussion majors.
(1 credit) Buda

PRCBR 526T — Drum Set Class
Development of PRCBR 525T. Prerequisite: PRCBR 525T.
(1 credit)

PRCBR 530T — Chamber Music for Percussionists
See description under Percussion Ensemble on page 34.
(1 credit) Epstein

PRCBR 541T — Brass Orchestral Seminar
A weekly seminar designed to provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. **(1 credit) Faculty**

PRCBR 542T — Brass Orchestral Seminar
Continuation of PRCBR 541T. Prerequisite: PRCBR 541T.
(1 credit)

Chamber Music

Nickrenz, Chair; Battisti, Bolter, Buswell, Carr, Cirillo, Drury, Eifert, Fine, Gibbons, Greenhouse (leave of absence), Hanks, Heiss, Hodgkinson, Koff, Krasner, Lehner, Leisner, Lesser, Morrison, Radnofsky, Rosenblith, Ruggiero, Schlueter, F. Smith, R. Sullivan, Swallow, Trampler, Tyson, Webster, Wells, Wrzesien, Yeo, B. Zander, P. Zander.

Classroom Instruction

CHM 507 — Coaching in Sonata Repertoire
Semester-long partnership with an Accompaniment major in study of sonatas. Open by audition to strings, flutists, and clarinetists. **(1 credit) Garrett**

CHM 508 — Coaching in Sonata Repertoire
Continuation of CHM 507. Prerequisite: CHM 507. **(1 credit)**

CHM 520 — Chamber Music
Refer to page 32 for a description of the Chamber Music Program. Master classes in Chamber Music are given periodically by members of the Chamber Music faculty and by visiting artists. Discussion of repertoire, performance, and interpretation. **(1 credit)**

CHM 535T — Sonata and Lieder Repertoire
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified string players (except double bass), pianists, clarinetists, and singers. **(2 credits) B. Zander**

CHM 536T — Sonata and Lieder Repertoire
Continuation of CHM 535T. Prerequisite: CHM 535T.
(2 credits)

CHM 553 — Interpretation Class
Problems of interpretation, processes for making decisions about phrase structure, rhythm, articulation, tempo, and character; chamber music and conducting techniques; attention to the art of reciting poetry, emphasis on teaching as well as performance techniques. **(2 credits) B. Zander**

CHM 554 — Interpretation Class
Continuation of CHM 553. Prerequisite: CHM 553. **(2 credits)**

CHM 570T — Duo-Pianist Repertoire
Semester-long partnerships in four-hand and duo-piano repertoire. Limited to 4 students each term. By permission of instructor. **(1 credit) Faculty**

CHM 607 — Coaching in Sonata Repertoire
Continuation of CHM 508. Prerequisite: CHM 508. **(1 credit)**

CHM 608 — Coaching in Sonata Repertoire
Continuation of CHM 607. Prerequisite: CHM 607. **(1 credit)**

Choral Conducting

Brooks, Chair

Studio Instruction (CHOR 500)

Classroom Instruction

CHOR 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor required.
(2 credits) Scripp

CHOR 506T — Advanced Solfège
Continuation of CHOR 505T. Prerequisite: CHOR 505T.
(2 credits) Scripp

CHOR 520 — Chamber Singers
For a description of this performance ensemble, see page 33. Students assigned to Chamber Singers should expect to be in both NEC Chorus and Chamber Singers. By permission of the instructor, students may fulfill their ensemble requirement through participation in Chamber Singers alone. Chamber

Singers may also be taken for elective credit if the ensemble requirement has been fulfilled. **(0 or 1 credit)**

CHOR 537T — Choral Conducting
Study of beat technique, repertoire for church choir, high school and college chorus, use of young voices in choral ensembles. **(2 credits)**

CHOR 538T — Choral Conducting
Continuation of CHOR 537T. Prerequisite: CHOR 537T. **(2 credits)**

CHOR 567 — Advanced Choral Conducting
Study of a variety of beat techniques, repertoire for different kinds of choral ensembles, history of choral music; score analysis, repertoire from the 16th through 20th centuries; work on voice production in chorus, diction, rehearsal technique and programming. Open by permission of instructor. **(2 credits) Brooks**

CHOR 568 — Advanced Choral Conducting
Continuation of CHOR 567. Prerequisite: CHOR 567. **(2 credits)**

CHOR 667 — Advanced Choral Conducting
Continuation of CHOR 568. Prerequisite: CHOR 568. **(2 credits)**

CHOR 668 — Advanced Choral Conducting
Continuation of CHOR 667. Prerequisite: CHOR 667. **(2 credits)**

Composition

Peyton, Chair; Berger, Ceely, Cogan, DiDomenica, Fletcher, Heiss, Maneri, McKinley

Studio Instruction (CMP 500)

Classroom Instruction

CMP 517T — Composition for Non-Majors
Intended for students who are not Composition majors but who wish to pursue work in composition. **(2 credits) (Not offered 91-92)**

CMP 518T — Composition for Non-Majors
Development of CMP 517T. Prerequisite: CMP 517T. **(2 credits)**

CMP 543T— Instrumentation and Orchestration
In-class demonstrations of all categories of instruments. Writing for individual instruments. Text: *Orchestration* by Samuel Adler. Permission of instructor required for non-majors. **(2 credits) Peyton**

CMP 544T — Instrumentation and Orchestration
Intensive study of selected orchestral scores; composition of a short piece for large chamber orchestra; preparation of score and parts for in-class performance. Development of CMP 543T. Prerequisite: CMP 543T. **(2 credits)**

CMP 553T — Introduction to Sound Synthesis
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. **(2 credits) Ceely**

CMP 554T — Introduction to Sound Synthesis
Development of CMP 553T. Prerequisite: CMP 553T. **(2 credits) Ceely**

CMP 555 — Graduate Composition Seminar
Addresses a variety of topics and issues important to composers. **(2 credits) Ceely**

CMP 556 — Graduate Composition Seminar
Development of CMP 555. Prerequisite: CMP 555. **(2 credits) Heiss**

CMP 557 — Digital Music Composition
Analog and digital methods of sound generation; field trips to computer installations. Prerequisite: CMP 554T. **(2 credits) Ceely**

CMP 558 — Digital Music Composition
Mechanical and acoustical properties of instruments. Writing for various instruments, instrumental groupings, and orchestration for large ensembles as well as for traditional orchestral groupings. Examples studied from the literature. Orchestral readings of students' work. Development of CMP 557. Prerequisite: CMP 557 **(2 credits)**

CMP 593 — First -Year Graduate Review (See graduate Composition program of study.)

CMP 655 — Graduate Composition Seminar
Development of CMP 556. Prerequisite: CMP 556. **(2 credits)**

CMP 656 — Graduate Composition Seminar
Development of CMP 655. Prerequisite: CMP 655 **(2 credits)**

CMP 657 — Electronic Sound Synthesis
Development of CMP 558. Prerequisite: CMP 558. **(2 credits) Ceely**

CMP 658 — Electronic Sound Synthesis
Development of CMP 657. Prerequisite: CMP 657. **(2 credits) Ceely**

Historical Performance

Gibbons, Chair; Brauchli, Fitch, Holmgren, Jeppesen, Kaderavek, Krueger, Monahan, Pinkham, Porter, Rife, Stepner, R. Sullivan, Tyson

Studio Instruction (HP 500)

Classroom Instruction

HP 513T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly performances by participants, and some outside reading. **(1 credit) Porter**

HP 514T — Elementary Thoroughbass
Continuation of HP 513T. Prerequisite: HP 513T. **(1 credit)**

HP 523T — Harpsichord Literature for Pianists
Survey of harpsichord literature from the 16th to the mid-18th centuries. Special attention will be given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Field trips to the Museum of Fine Arts instrument collection to acquaint pianists with the sound and "feel" of antique harpsichords. Demonstration and student performance supplemented by recordings. **(2 credits) Gibbons (Not offered 91-92)**

HP 547T — Issues in Historical Performance
This course is designed to help students understand different (and often conflicting) approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff and others, the course will survey the role of composer as performer and will progress to the role of performer as composer in the creation of the modern Baroque style. **(2 credits) Gibbons**

HP 548T — Issues in Historical Performance
Recordings will be used to trace the development of historical consciousness in performance from the beginning of this century to the present. Selected readings from influential works on performance practice will be used to help explain these developments. Parallels will be drawn between fashions in musical performance and those in contemporary composition and other arts. Prerequisite: HP 547T or permission of instructor. **(2 credits) Gibbons**

HP 563T — Classical Era Chamber Music Performance
Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of and techniques for the original instruments are examined; acoustical, social and philosophical aspects are discussed. Nineteenth- and twentieth-century attitudes and approaches to the Classical Style are surveyed in writings and recordings.
(2 credits) Gibbons

HP 564T — Classical Era Chamber Music Performance
Continuation of HP 563T. Prerequisite HP 563T. **(2 credits)**

HP 577 — Baroque Music Performance
Performance of Baroque music on modern orchestral instruments. Limited to strings, two flutes, two oboes, two bassoons, and solo singers. **(2 credits) Pinkham**

HP 578 — Baroque Music Performance
Continuation of HP 577. **(2 credits)**

HP 581 — Keyboard Instruments and Repertoire: Bach to Beethoven
Examines standard keyboard repertoire originally composed for harpsichord or fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works will be explored from initial composing to present-day performing. **(2 credits) Gibbons (Not offered 91-92)**

HP 582 — Keyboard Instruments and Repertoire: Bach to Beethoven
Continuation of HP 581. **(2 credits)**

HP 585T — Viol Consort
Basic technique of the instrument and exploration of the sixteenth- through eighteenth-century consort literature. The Conservatory has a limited number of instruments available for student use. **(2 credits) Jeppesen**

HP 586T — Viol Consort
Continuation of HP 585T. Prerequisite: HP 585T. **(2 credits)**

HP 677 — Baroque Music Performance
Continuation of HP 578. Prerequisite: HP 577 or 578 **(2 credits)**

HP 678 — Baroque Music Performance
Continuation of HP 677. Prerequisite: HP 577, 578 or 677.
(2 credits)

HP 685T — Viol Consort
Continuation of HP 586T. Prerequisite: HP 586T. **(2 credits)**

HP 686T — Viol Consort
Continuation of HP 685. Prerequisite: HP 685. **(2 credits)**

Interdisciplinary Studies

The Undergraduate Liberal Arts Department oversees the Intensive English and English as a Second Language programs. Students should see the International Student Handbook for more information.

INT 513/514T — Intensive English I
INT 515/516T — Intensive English II
Practices vocabulary and grammar, reading and listening comprehension to prepare students for the TOEFL.
(0 credit) Faculty

INT 520 — Independent Pedagogy Practicum
Available to woodwind, string, brass, and guitar students. For students who wish a semester or more of practical pedagogical experience in their chosen instrumental field: assignment to a teacher in the Preparatory School; supervision in guided observation of lessons, actual teaching, conferences/feedback, choosing repertoire, assisting in coaching, general development of teaching skills, work with Preparatory School students; periodic educational philosophy/psychology seminars throughout each semester. **(1 credit) Stackhouse**

INT 537 — English as a Second Language I
Reading and listening comprehension, vocabulary development and selected grammar. Placement by exam.
(0 credit) Chandler

INT 538 — English as a Second Language I
Reading and listening comprehension; American history and culture and politics, development of study skills such as note taking, outlining and skimming. Prerequisite:
INT 537 or placement by exam. **(0 credit) Chandler**

INT 550 — Independent Study
See page 41 for description of Independent Study.

INT 580 — Cross-Registration Tufts
See page 41 for description. Limited to graduate level music courses.

INT 581 — Text of German Lieder: Goethe and Contemporaries (1749-1832)
Detailed study of selected lieder repertoire for literary and musical merit. Emphasis on comprehension of text through close reading and translation; analysis of literary values and the manner in which musical settings reflect (or fail to reflect) those values. Lieder of representative authors/composers are placed within the context of literary periods. Prerequisite: one semester of college German or one year of high school German.
(2 credits) Reutlinger

INT 582 — Text of German Lieder: Romanticism and the Later Nineteenth Century (1798-1900)
Continuation of INT 581. Prerequisite: INT 581. **(2 credits)**

INT 637 — English as a Second Language II
Advanced level reading, writing, speaking and listening skill development. Includes different forms of expository writing and reading of extended text. Prerequisite: INT 538 or placement by exam. **(0 credit) Chandler**

INT 638 — English as a Second Language II
Focus is on the biography *Mozart* by Marcia Davenport and the film *Amadeus*. Students will read and then write a summary biography on Mozart. They will then watch *Amadeus* and write a paper comparing the two versions of Mozart's life.
(0 credit) Chandler

Jazz Studies

Netsky, Chair; Allen, Banacos, Buda, Cowan, Eade, Garzone, Giuffre, Goodrick, Holland (leave of absence), Lockwood, Longstreth, Maneri, Manson, McKinley, McNeil, Moses, Roos, Russell, Stepton

Studio Instruction (JS 500)

Classroom Instruction

JS 525T — Rhythm Practice
Study of rhythm and the functions of the laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students will be expected to become proficient in playing studies and identifying rhythms from dictation and other sources. **(1 credit) Holland**
(Not offered 91-92)

JS 555T — Lydian Chromatic Concept of Tonal Organization
Introduction to the theoretical concepts formulated by the American composer George Russell; analysis of jazz and non-jazz compositions. **(2 credits) Russell**

JS 556T — Lydian Chromatic Concepts
Continuation of JS 555T. Prerequisite: Either JS 555T or JS 577.
(2 credits) Russell

JS 557T — Advanced Lydian Chromatic Concepts
Analysis of twentieth-century composition techniques aimed at the jazz composer; study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: JS 556T. **(2 credits) Russell**

JS 558T — Advanced Lydian Chromatic Concepts
Continuation of JS 557T. Prerequisite: JS 557T
(2 credits) Russell

JS 573T — Arranging I
Orchestration and instrumentation; analysis of works from the jazz repertoire. **(2 credits) Longstreth**

JS 574T — Arranging I
Continuation of JS 573T. Prerequisite: JS 573T. **(2 credits)**

JS 575T — Arranging II
Arranging for a 17-piece jazz band or commercial band. Melodic analysis and basic voicing techniques for 8 brass, 5 saxophones, 4 rhythm. Basic chord progressions. Prerequisite: JS 574T. **(2 credits) Longstreth**

JS 576T — Arranging II
Continuation of JS 575T. Prerequisite: JS 475T. **(2 credits)**

JS 577 — Advanced Jazz Theory
Material covered will bridge the gap between classical harmonic nomenclature and modern jazz harmonic symbology.
(2 credits) Russell

JS 578 — Advanced Jazz Theory
(2 credits) McKinley

JS 583T — Jazz Ear-Training
The understanding of melodic line through the study of direction, function and purpose. The identification of tensions on chord changes and the ability to construct melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing with solos transcribed from records.
(2 credits) Garzone

Music Education

Abrahams, Chair; Battisti, Davidson, Horgan, Kennedy, Leonard, Parker, Riley, Scripp

Classroom Instruction

ME 503 — Contemporary Issues in Music Education
Examination of the present problems, challenges of education in general, and music education in particular; discussion, reading, and special projects dealing with curriculum, musical leadership, administration, evaluation, and philosophy.
(2 credits) Battisti

ME 504 — Contemporary Issues in Music Education
Continuation of ME 503. Prerequisite: ME 503. **(2 credits)**

ME 505 — Philosophical Study of Education
Study of philosophy as discipline and its application to problems in education; particular emphasis placed on the role of music in the models examined. **(2 credits) Faculty**
(Not offered 91-92)

ME 506 — Social Sciences and Education
Review of the traditional and contemporary social sciences as the instruments by which data are produced that are relevant to educational problems; candidates are encouraged to explore issues in music and education in non-musical frames of reference.**(2 credits) Faculty (Not offered 91-92)**

ME 521T — Test, Measurement and Assessment in Music Education
The rudiments of traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. **(2 credits) Davidson/Scripp**
(Not offered 91-92)

ME 526T— Music for Special Learners
An examination of research and materials adapted especially for special needs learners; an overview of music pedagogies as they apply to such learners; ways to integrate these children into graded music classrooms. **(2 credits) Faculty**

ME 527 — Administration and Supervision in Music Education
An examination of techniques for the administration and supervision of a comprehensive public school program. Staff supervision, scheduling, budget, program evaluation and strategies for building strong public relations will be discussed.**(2 credits) Abrahams**

ME 528 — Curriculum Development in Music Education
An overview of models of curriculum development, and specific approaches to developing a philosophy for music education, setting objectives, and designing scope and sequence for music learning activities. **(2 credits) Abrahams (Not offered 91-92)**

ME 528T — Music and Cognition
An exploration of musical development and training through the study of relevant research in cognitive psychology. **(2 credits) Davidson/Scripp**

ME 551T — Teaching Jazz
The development of jazz programs in the public schools. **(2 credits) Faculty**

ME 561 — Readings in Music Education Research
A survey of the literature and research in music education with an emphasis on systematic inquiry. **(2 credits) Davidson/Scripp**

ME 562— Current Trends in Music Education
An overview of contemporary approaches to music education including those of Kodaly, Dalcroze, Orff, Suzuki, Gordon and the Contemporary Music Project. Opportunities to work with materials and repertoire; ways to integrate and adapt these methodologies in American music classrooms. **(2 credits) Faculty**

ME 563 — History and Philosophy of Music Education
Students will explore the profession from an historical perspective. Development of attitudes and methodology along with practical implications will be presented. **(2 credits) Battisti**

ME 683 — Practicum in Administration and Supervision
Required of students who wish Massachusetts State Certification as a Supervisor/Director. A practicum (150 clock hours) within one year or an internship (300 clock hours) within two years. Students work in a school system under the supervision of the director of music and the chairman of the Music Education Department at the Conservatory. Students must meet all of the state requirements for this level of certification prior to beginning the practicum. Details are available from the music education office. **(4 credits) Abrahams**

ME 688 — Directed Study in Music Education
Preparation of the Master's thesis. **(2 credits) Abrahams**

Musicology

Smith, Chair; Greenwald, Hallmark, Heiss, Labaree, Pinkham, Porter, Row

MHST 501 — Topics in Baroque Music: Music of J. S. Bach
The focus of this year's seminar will be the music of Johann Sebastian Bach. Lectures will be devoted to discussions of musical style, notational practice, and the historical context and function of Bach's work. A variety of approaches to analysis will also be considered, with some attention to numerology and proportion. The first half of the semester will consist of lectures by the instructor, with class discussion. The second half of the semester will consist of in-class presentation of participants' term papers and class discussion.**(2 credits) Porter**

MHST 502 — Baroque Instrumental Music
Examination of representative works with emphasis on the forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertory. In-class performance of works studied. **(2 credits) Pinkham**

MHST 505 — Topics in Music of the Classical Era
A study of historical and stylistic issues related to the development of music in the period between 1720 and the death of Beethoven. The course is designed to familiarize students with the stylistic principles of the music, its social-historical context, and with sources of information on this period, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 506 — Topics in Music of the Nineteenth Century
A study of historical and stylistic issues related to the development of music from the Romantic movement of the early 19th century through the music of Mahler. The course is designed to familiarize students with the stylistic principles of the music, its social-historical context, and sources of information on this period, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 507 — History of Western Musical Styles
A survey of the compositional principles and social-historical context of music from the Middle Ages through the Baroque period. Not available to musicology majors. **(2 credits) Smith**

MHST 508 — History of Western Musical Styles
A survey of the compositional principles and social-historical context of music from the Classical period to the present. Not available to musicology majors. **(2 credits) Smith**

MHST 511 — History of Music in the United States
A survey of music in the United States from colonial times to the present. The course is designed to familiarize students with historical and stylistic developments, in both the cultivated and vernacular traditions, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 512 — Jazz History Research Seminar
Designed to give the student an understanding of the historical development of jazz, and of the issues and methods involved in the study of that development. Through individual projects and classroom lectures and discussions, the course will familiarize the student with the basic tools of jazz research and will survey and evaluate significant works of scholarship in the field. **(2 credits) Smith**

MHST 521 — Renaissance Sacred Music
Analysis of structure, influences, and changing attitudes toward musical and liturgical considerations in representative works; discussion of performance problems; class performance of works studied. **(2 credits) Pinkham**

MHST 522 — Baroque Sacred Music
Examination of representative works with emphasis on the oratorio and the passion. In-class performance of works studied. **(2 credits) Pinkham**

MHST 524 — Performance Practice 1100 to 1500
Seminar in Medieval and early Renaissance music. Gregorian chant, instrumentation, musica ficta, modal theory, principles of improvisation and ornamentation. Open to Musicology majors with consent of the department chair. **(2 credits) (Not offered 91-92)**

MHST 527 — Performance Practice 1650 to 1750
Seminar in late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, varieties of notation. Open to Musicology majors with consent of the department chair. **(2 credits) Pinkham**

MHST 531 — Topics in Medieval Music
Issues and problems of the 11th through 14th centuries, history and analysis of style and composers; questions of performance practice, the nature of the musical and theoretical sources. Special attention will be given to the music of Johannes Ciconia. **(2 credits) Hallmark**

MHST 532 — Topics in Renaissance Music
Issues and problems of the 15th and 16th centuries; history and analysis of style and composers; questions of performance practice, the nature of the musical and theoretical sources. **(2 credits) Hallmark**

MHST 533 — Notation of Medieval Music
Intensive performing and transcribing from original notation of the 11th through 14th centuries; Gregorian chant, twelfth-century polyphony, Ars Nova and Trecento works. **(2 credits) Hallmark (Not offered 91-92)**

MHST 534 — Notation of Renaissance Music
Intensive performing and transcribing from original notation of the 15th and 16th centuries. **(2 credits) Hallmark (Not offered 91-92)**

MHST 535 — Writing About Music: Research Methods for the Practical Musician and Scholar
Explores the methodology of musical problem solving and scholarship for performers, historians, and theorists. The goal of the course is to acquaint the student with musical scholarship. This will be accomplished through individual and class projects that will require the use of the research tools and bibliographical materials essential to such areas of musical thought and activity as editing, analysis, criticism, historiography and journalism. **(2 credits) Greenwald**

MHST 536— Writing About Music: Research Methods for the Practical Musician and Scholar
Continuation of MHST 535. Prerequisite: MHST 535. **(2 credits) Greenwald**

MHST 537 — Teaching Music History
Seminar in teaching approaches and problems arising in current classroom situations; bibliographic study on recent research in music history and musicology. Students will be assigned as teaching assistants to undergraduate music history classes on a rotating basis. In conjunction with this course, students must sign up for MHST 580. Open to all graduate students, with permission of the instructor. **(2 credits) Hallmark**

MHST 543 — Introduction to Ethnomusicology
Survey of the basic literature concerned with defining the field, its purposes, theories, and methodology, followed by individual research on specific non-Western music cultures. **(2 credits) Labaree**

MHST 544 — Area Study in Ethnomusicology
A semester-long study of a single musical culture or problem in Ethnomusicology, involving performance projects, analysis, transcription and the writing of a substantial research paper. Past topics have included Turkish classical music, music of India, selected folk musics. **(2 credits) Labaree**

MHST 545 — Asian Modal Systems
Examination of modal systems of Arabic, Persian, Indian, Indonesian, Southeast Asian, Chinese, and Japanese musics; formulation of principles operative in each musical system, in multi-culture areas, and in all modal systems under discussion. **(2 credits) Row (Not offered 91-92)**

MHST 551 — Ives, Schoenberg, Stravinsky
Study of the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; supplementary consideration of the particular developments which led to those works and of their subsequent, lasting influence. **(2 credits) Heiss**

MHST 552 — Ives, Schoenberg, Stravinsky
Continuation of MHST 551. **(2 credits)**

MHST 564 — Sacred Choral Music: 1750-Present
A survey of representative large-scale works with orchestral accompaniment, and small-scale works designed for liturgical use. Among the topics to be discussed will be idiomatic choral devices, text setting, changes in liturgical attitude, the influence of instrument writing on choral writing, and the influence of neo-Renaissance and neo-Baroque movements. Lectures will be complemented by written assignments. **(2 credits) Pinkham**

MHST 580 — Teaching Internship
A two-year teaching assignment required of all Musicology majors. The student is assigned as an assistant in an undergraduate music history course, and is expected to conduct weekly listening sessions and give two class lectures each semester. **(0 credit)**

MHST 681/682 — Honors Thesis
Available only with consent of the department. Credits must be distributed over two semesters. Preparation of the thesis must be supervised by a member of the department. See note with program of study. **(4 credits)**

MHST 693 — See graduate Musicology program of study.

MHST 697 — See graduate Musicology program of study.

Opera

Moriarty, Chair; Enman, Harer, Robinson, Roll, Steele, M. Sullivan, Swanson, Vanstory, Wyneken

OPRA 501T — Workshop in Opera and Music Theater
An introduction to the basic techniques of opera and music theater presentation. Studies include preparation of arias and scenes. Class work also will include audition practice. **Roll**

OPRA 502T — Workshop in Opera and Music Theater
Continuation of 501T.

OPRA 503T — Workshop in Opera and Music Theater
Continuation of 502T.

OPRA 504T — Workshop in Opera and Music Theater
Continuation of 503T.

OPRA 510 — Graduate Ensemble: Opera Studio & Opera Theater
See Ensembles, page 33. **(0 credit) Moriarty**

OPRA 541 — Opera Studies: Studio
See description under Ensembles, page 33. The following courses must be taken simultaneously with OPRA 541 and cannot be taken separately from it: OPRA 510 - Section 01, OPRA 545, 547, 551, 553. VC 563 or OPRA 563 is also co-requisite with OPRA 541. **(2 credits) Moriarty**

OPRA 542 — Opera Studies: Studio
Continuation of OPRA 541. Prerequisite: OPRA 541. The following courses must be taken simultaneously with OPRA 542 and cannot be taken separately from it: OPRA 510 - Section 01, OPRA 546, 548, 552, 554. VC 564 or OPRA 564 is also co-requisite with OPRA 542. **(2 credits)**

OPRA 545 — Staging Class
In-depth analysis of professional audition techniques. Discussions and demonstration of styles characteristic in operatic periods. Discussion of operatic style and its effect on the physical presentation. Practical advice on resume preparation and career management. **(2 credits) Robinson**

OPRA 546 — Staging Class: Studio
Continuation of OPRA 545. Prerequisite: OPRA 545. **(0 credit)**

OPRA 547 — Stage Techniques: Studio
A study of acting technique as it applies to characterization, dramatic analysis and ensemble singing. Performance of scenes. **(0 credit) Robinson**

OPRA 548 — Stage Techniques: Studio
Continuation of OPRA 547. Prerequisite: OPRA 547. **(0 credit)**

OPRA 551 — Movement: Studio
Basic stage movement, including study of period steps, bows and expressive movement. **(0 credit) M. Sullivan**

OPRA 552 — Movement: Studio
Continuation of OPRA 551. Prerequisite: OPRA 551. **(0 credit)**

OPRA 553 — Stage Make-Up: Studio
Continuation of OPRA 553. Prerequisite: OPRA 553.
(0 credit) Swanson

OPRA 561— Opera Studies: Theater
The following courses must be taken simultaneously with OPRA 561 and cannot be taken separately from it: OPRA 510 - Section 02, OPRA 565, 567, 571, 573. OPRA 563 is also a co-requisite to OPRA 561. **(2 credits) Moriarty**

OPRA 562 — Opera Studies: Theater
Continuation of OPRA 561. Prerequisite: OPRA 561. The following courses must be taken simultaneously with OPRA 562 and cannot be taken separately from it: OPRA 510 - Section 02, OPRA 566, 568, 572, 574. OPRA 564 is also co-requisite to OPRA 562. **(2 credits)**

OPRA 563 — Opera Diction: Theater
The study of pronunciation and enunciation in Italian, French and German, utilizing the International Phonetic Alphabet.
(2 credits) Vanstory

OPRA 564 — Opera Diction: Theater
Continuation of OPRA 563. Prerequisite: OPRA 563. **(2 credits)**

OPRA 565 — Staging Class: Theater
In-depth analysis of professional audition techniques. Discussions and demonstrations of styles of characterization in operatic periods. Discussion of musical style and its effect on the physical presentation. Practical advice on resume preparation and career management. **(0 credit) Robinson**

OPRA 566 — Staging Class: Theater
Continuation of OPRA 565. Prerequisite: OPRA 565. **(0 credit)**

OPRA 567 — Stage Techniques I: Theater
A study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. **(0 credit) Robinson**

OPRA 568 — Stage Techniques I: Theater
Continuation of OPRA 567. Prerequisite: OPRA 567. **(0 credit)**

OPRA 571 — Movement I: Theater
Basic stage movement, including study of period steps, bows, and expressive movement. **(0 credit) M. Sullivan**

OPRA 572 — Movement I: Theater
Continuation of OPRA 571. Prerequisite: OPRA 571. **(0 credit)**

OPRA 573 — Stage Make-Up: Theater
Introduction to the basic techniques of make-up for the stage.
(0 credit) Swanson

OPRA 574 — Stage Make-Up: Theater
Continuation of OPRA 573. Prerequisite: OPRA 573. **(0 credit)**

OPRA 661 — Advanced Opera Studies: Theater
Prerequisite: OPRA 542 or OPRA 562. The following courses must be taken simultaneously with OPRA 661 and cannot be taken separately from it: OPRA 510 - Section 02, OPRA 665, 667, 671, 673. **(2 credits) Moriarty**

OPRA 662 — Advanced Opera Studies: Theater
Continuation of OPRA 661. Prerequisite: OPRA 661. The following courses must be taken simultaneously with OPRA 662 and cannot be taken separately from it: OPRA 510 - Section 02, OPRA 666, 668, 672, 674. **(2 credits)**

OPRA 665 — Staging Class: Theater
Continuation of OPRA 566. Prerequisite: OPRA 566.
(0 credit) Moriarty

OPRA 666 — Staging Class: Theater
Continuation of OPRA 665. Prerequisite: OPRA 665. **(0 credit)**

OPRA 667 — Stage Techniques II: Theater (Stage Combat)
Continuation of basic theater performing techniques, including advanced movement. Specializing in the various types of fencing and physical interaction that is commonly encountered in stage performance. Continuation of OPRA 568. Prerequisite: OPRA 568. **(0 credit) Robinson**

OPRA 668 — Stage Techniques II: Theater (Stage Combat)
Continuation of OPRA 667. Prerequisite: OPRA 667. **(0 credit)**

OPRA 671 — Movement II: Theater
Continuation of OPRA 572. Prerequisite: OPRA 572.
(0 credit) M. Sullivan

OPRA 672 — Movement II: Theater
Continuation of OPRA 671. Prerequisite: OPRA 671. **(0 credit)**

OPRA 673 — Aria Class: Theater
Review of Italian, French, German and English diction with emphasis on aria interpretation. **(0 credit) Moriarty**

OPRA 674 — Aria Class: Theater
Continuation of OPRA 673. Prerequisite: OPRA 673. **(0 credit)**

Orchestral Conducting

Verrot, Chair

Studio Instruction (ORCH 500)

Classroom Instruction

ORCH 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor is required.
(2 credits) Scripp

ORCH 506T — Advanced Solfège
Continuation of ORCH 505T. Prerequisite: ORCH 505T.
(2 credits) Scripp

ORCH 565T — Orchestral Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats, releases, and rehearsal techniques; study of a classic symphony and recitatives. **(2 credits) Verrot**

ORCH 566T — Orchestral Conducting
Continuation of ORCH 565T. Prerequisite: ORCH 565T.
(2 credits)

ORCH 567 — Advanced Orchestral Conducting
Application of conducting technique to a greater variety of orchestral repertoire. Study of scores from the 19th and 20th centuries for analysis, conducting, and score reading, performance practice and rehearsal techniques. Admission by audition only. **(2 credits) (Not offered 90-91)**

ORCH 568 — Advanced Orchestral Conducting
Continuation of ORCH 567. Prerequisite: ORCH 567.**(2 credits)**

ORCH 667 — Advanced Orchestral Conducting
Continuation of ORCH 568. Prerequisite: ORCH 568. **(2 credits)**

ORCH 668 — Advanced Orchestral Conducting
Continuation ORCH 667. Prerequisite: ORCH 667. **(2 credits)**

Organ

Porter, Acting chair; Hayashi (leave of absence), Teeters

Students may have the opportunity to pursue studio instruction with different faculty members in the department. Assignments will be decided in consultation with the department chair.

Studio Instruction (ORG 500)

Classroom Instruction

ORG 513T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly performances by participants and some outside reading. Open to all keyboard majors. **(1 credit) Porter**

ORG 514T — Elementary Thoroughbass Development of ORG 513T. Prerequisite: ORG 513T. **(1 credit)**

ORG 517T— Organ Class for Non-Majors
A study of fundamental principles of organ playing. Designed for non-majors with adequate keyboard facility. Admission by audition. **(1 credit) (Not offered 91-92)**

ORG 518T— Organ Class for Non-Majors
Continuation of ORG 517T. Prerequisite: ORG 517T. **(1 credit)**

ORG 521 — History of the Organ and Organ Design
A study of the organ from the late Middle Ages to the present day. Special emphasis on the relationship between organ design and performance style and registrational practice. Discussion of the technical design of the organ in an historical context. **(2 credits) Porter (Not offered 91-92)**

ORG 527 — Advanced Keyboard Harmony and Improvisation
Studies in thoroughbass are used as a foundation for beginning improvisation at the organ. Instruction in a variety of techniques: ostinato, variation, cantus firmus settings, as well as fugal improvisation. Prerequisite: ORG 514T, or permission of instructor. **(1 credit) Porter**

ORG 528 — Advanced Keyboard Harmony and Improvisation
Continuation of ORG 527. Prerequisite: ORG 527. **(1 credit)**

ORG 541 — Music in Modern Liturgy
A seminar exploring the role of the classically-trained musician in modern liturgical churches. Liturgical authorities and musicians will participate as occasional lecturers. Students will pursue a major research project resulting in a paper or lecture/demonstration. **(2 credits) Teeters (Not offered 91-92)**

ORG 542 — Hymnody
Discussion of hymn singing and writing from earliest examples through modern times. **(2 credits) Teeters (Not offered 91-92)**

ORG 543 — Organ Repertoire and Performance Practice
A study of representative works from the 14th century to the present emphasizing correlation of literature to the respective instruments; historical and national characteristics. **(2 credits) Porter**

ORG 544 — Organ Repertoire and Performance Practice
Continuation of ORG 543. Prerequisite: ORG 543. **(2 credits)**

ORG 545 — Italian Organ Repertoire of the Seventeenth and Eighteenth Centuries (2 credits) (Not offered 91-92)

ORG 546 — Italian Organ Music: Frescobaldi (2 credits) (Not offered 91-92)

ORG 547 — Organ Ensemble Repertoire (1 credit) (Not offered 91-92)

ORG 548 — Organ Ensemble Repertoire (1 credit) (Not offered 91-92)

ORG 571 — Choral Conducting for Organists
Basic choral conducting skills are studied. **(2 credits) Teeters**

ORG 572 — Choral Conducting for Organists
All conducting is done from the keyboard. The class serves as a choral laboratory. Methods of controlling performances from the keyboard both by gesture and playing technique are explored in detail. **(2 credits) Teeters**

ORG 573 — Organ Works of J. S. Bach (2 credits) (Not offered 91-92)

Piano

Chodos, Chair; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, P. Zander

Studio Instruction (PNO 500)

Classroom Instruction

PNO 547T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Master classes and lecture-demonstrations given by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. Members of the class will be required to perform at least once during the semester. **(1 credit) Jochum/Stackhouse**

PNO 548T — Piano Performance Seminar
Continuation of PNO 547T. **(1 credit) Chodos**

PNO 551T — Piano Pedagogy
Examination of methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overview of comparative educational philosophies and psychologies as related to piano teaching; guest speakers in special areas of concentration; introduction to Dalcroze Eurythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, plus practicum in conjunction with the Extension/Preparatory School Piano Department. **(2 credits) Stackhouse**

PNO 552T — Piano Pedagogy
In-depth work in the areas of teaching/learning philosophies and psychologies, specific individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano Department. Prerequisite: PNO 551T. **(2 credits)**

PNO 557 — Techniques of Playing Twentieth-Century Piano Music
From Ives, Cowell, and Schoenberg to Crumb, Cage, and others: the challenges of the modern and unconventional. The class will study polyrhythms and new "inside-the-piano" instrumental techniques, decipher non-standard notations, explore the philosophical currents behind the new-music repertoire, and finally, confront the ever-present question, "But is it music?" **(2 credits) Drury**

PNO 558 — Techniques of Playing Twentieth-Century Piano Music
Continuation of PNO 557. Prerequisite: PNO 557. **(2 credits)**

PNO 567 — Piano Research Project
Completion of a research or analytical project. The results of the project will be presented in an open lecture-recital. **(2 credits) Chodos (Not offered 91-92)**

Strings and Guitar

Rosenblith, Chair; Anderson, Auclair (visiting faculty), Brink, Buswell, Carr, Cirillo, Fine, Greenhouse (leave of absence), Koff, Leisner, Lesser, Lowe, Magg, Orleans, Palma, Seeber, R. Sullivan, Thompson, Trampler, Ushioda, Vilker-Kuchment, Wells, Wolfe

Studio Instruction (STR 500)

Classroom Instruction

STR 530T — Bass Class
Study of orchestral excerpts. Open only to bass majors. **(1 credit) Palma**

STR 540T — Chamber Music with Guitar
Coaching of chamber music with other instruments and voice in a master class format. Course will serve the needs of both students who require an introduction to chamber music and those who seek experience with more advanced, non-traditional repertoire. **(1 credit) Leisner**

STR 549T — Viola Class for Violinists
Violin students familiarize themselves with the clef, as well as certain distinctive viola techniques. Permission of instructor required. **(2 credits) Fine (Not offered 91-92)**

STR 559T — Aural Heritage of String Playing
Survey of the heritage of string performing artists and the schools they represent through sound recordings, written criticism and contemporary descriptions of performances. **(2 credits) Lesser**

STR 562T — String Pedagogy
Approaches and methods in the education of string players, historical development of techniques, pedagogical writings, guest lecturers. **(2 credits) Rosenblith**

STR 583T — Guitar Repertoire and Performance Seminar
Surveys through actual performance of the guitar's literature. Forum for the development of the student's performance ability. Issues addressed: style, interpretation, performance practice, stage deportment, and performance anxiety. Formal in-class performance serves as a springboard for the discussion of these topics. **(1 credit) Anderson**

STR 584T — Guitar Repertoire and Performance Seminar
Development of STR 583T. Prerequisite: STR 583T. **(1 credit)**

Theoretical Studies

Cogan, Chair; Ceely, Davidson, DiDomenica, Escot, Felice, Fletcher, Heiss, Hoffmann, Maneri, Zaritzky

The department offers a wide range of one- and two-semester courses to graduate students from all specializations in the school, as well as to Theoretical Studies majors in particular. The courses offer theoretical approaches for analysis, composition, performance, historical, cultural, and speculative research, and for pedagogy. In the listings that follow, an § indicates a two-semester course; the department requests a year-long commitment in two-semester courses.

Studio Instruction (THYG 500)

Classroom Instruction

THYG 023 — Graduate Remedial Music Theory §
This special course is designed to aid those with music theory deficiencies as revealed in the Graduate Music Theory Competency Exam. Passing the class grants exemption from passing the Competency Exam. Weekly sessions of analysis (by ear and from score) and dictation. Study of "sonic designs" and their contributions to overall form. Emphasis on aural analysis and development of strategies for approaching both aural and written tasks. Coverage of analytical terminology, examples from Bach, Mozart, Haydn, Beethoven, Schubert, and Bartok. **(Two-semester course not recorded on transcript; no-credit; special fee required. See page 63.) Zaritzky**

THYG 024 — Graduate Remedial Music Theory
Continuation of THYG 023. Prerequisite: THYG 023.

THYG 501 — Score Reading §
Development of score-reading facility at the piano for students with some keyboard experience; practice of eye-hand coordination, clefs, transposition, rhythmic accuracy; material from Morris and Ferguson *Preparatory Exercises in Score Reading*; supplementary vocal and chamber scores. Admission by permission of instructor; preference will be given to conducting majors. **(2 credits) Felice**

THYG 502 — Score Reading
Continuation of THYG 501. Prerequisite: THYG 501. **(2 credits)**

THYG 503 — Significant Theoretical Developments
Especially for non-specialists in theory, a general review with emphasis on theoretical revisions and innovations since 1900. Through readings, analysis and performance, current ways of understanding earlier music and the full range of twentieth-century compositional/theoretical developments are introduced. Topics include Schenkerian analysis; scalar, serial, mathematical, and psycho-acoustical theories; global structures; and music appropriate to each. **(2 credits)** Escot/Zaritzky **(Not offered 91-92)**

THYG 504 — Significant Theoretical Developments
Continuation of THYG 503. **(2 credits)**

THYG 511T — Sixteenth-Century Counterpoint §
Study of sixteenth-century vocal style through the analysis and composition of canons and two-voice motets of Lassus. Readings in Pietro Aaron, Aldrich, Cooke and Wittkower. Additional analysis and composition is required of graduate students. **(2 credits) Davidson**

THYG 512T— Sixteenth-Century Counterpoint
The expansion of concepts and skills acquired in THYG 511T through the analysis and composition of motets and mass movements in three or four voices. Readings in Zarlino. Prerequisite: THYG 511T or permission of instructor. **(2 credits)**

THYG 513T — Invention in the Style of Bach §
A study of eighteenth-century contrapuntal practice in two voices. Exercises in two-voice writing prepare the student for the project of composing a two-voice invention in the style of Bach. Analysis of Bach inventions. **(2 credits) Hoffmann**

THYG 514T — Fugue in the Style of Bach
A study of eighteenth-century contrapuntal practices in three voices. Exercises in three-voice fugue in the style of Bach. Analysis of Bach fugues. Prerequisite: THYG 513T. **(2 credits) Hoffmann**

THYG 515 — Tonal Composition §
Analysis and composition of forms associated with tonal music; motive, phrase, period, sentence; small Ternary Form, Minuet, Scherzo, Theme and Variations, Rondo, Sonata; based on Schoenberg's *Fundamentals of Musical Composition*. **(2 credits) DiDomenica**

THYG 516 — Tonal Composition
Continuation of THYG 515. Prerequisite: THYG 515. **(2 credits)**

THYG 517T — Microtonal Composition and Performance
While learning to hear and play as many as six discrete increments within the semitone, thereby producing an enriched pitch continuum, students will explore microtonal sonorities through writing various harmony, melody, and counterpoint exercises. Frequent listening assignments in microtonal music, as well as analysis of several major works. **(2 credits) Maneri**

THYG 518T — Microtonal Composition and Performance
Continuation of THYG 517T. Prerequisite: THYG 517T. **(2 credits)**

THYG 521 — Interpretive Analysis §
Analysis for performers; concepts of rhythmic, linear, harmonic, and structural analysis; performance implications of analytic conclusions; performance and analysis of works from the student's own area of specialization. **(2 credits) Heiss**

THYG 522 — Interpretive Analysis
Continuation of THYG 521. Prerequisite: THYG 521. **(2 credits)**

THYG 523 — Schenker's Analytical Methods
Examination of Schenker's theory of tonality and analysis, and its influence on musical hearing, thinking, and performance. Schenker's treatment of harmony, voice leading, motive, and form; his methods of analytical research and presentation, including autograph study and graphic display. Consideration of compositions primarily from Bach to Brahms as organic aural entities; and of appropriate historical and conceptual contexts for evaluating Schenker's contribution to them. **(2 credits) Zaritzky**

THYG 524 — Schenker's Analytical Methods
Continuation of THYG 523. Prerequisite: THYG 523. **(2 credits) (Not offered 91-92)**

THYG 525 — Psychophysical Analysis I: Extended Parameters §
Developing a more comprehensive theory; recognizing scientific concepts of sound, communications, and analytic modelling, capable of illuminating music of diverse periods and culture, past and present. Theories of musical space, musical language, and time are explored, with constant attention to diverse music and music theories, and against a background of the psychophysical analysis of sound and time, information theory, linguistics, and the history and philosophy of science. (Note: Psychophysical Analysis I and II are self-contained and can be taken independently.) **(2 credits) Cogan (Not offered 91-92)**

THYG 526 — Psychophysical Analysis I: Extended Parameters
Continuation of THYG 525. **(2 credits)**

THYG 527 — Psychophysical Analysis II: Tone-Color Analysis §
Analysis of musical sound-voices, instruments, and their combinations; and of the ways sonic qualities are ordered to shape whole musical context and works. Sonic structure in music of many periods and cultures; relationship of tone color to other parameters; and relationships of sonic properties to those of linguistics and of visual color. Texts: Cogan & Escot, *Sonic Design*; and Cogan, *New Images of Musical Sound*. **(2 credits) Cogan**

THYG 528 — Psychophysical Analysis II: Tone-Color Analysis
Continuation of THYG 527. Prerequisite: THYG 527. **(2 credits)**

THYG 533 — Mathematical Systems
Introduction to the application of mathematical structures to musical composition and theory. Selected topics in statistics, set theory, probability, non-linear phenomena, proportional theory, and geometry, as they apply to music from earliest to modern times. **(2 credits) Escot (Not offered 91-92)**

THYG 535 — Advanced Sonic Analysis
Work in the Sonic Analysis Laboratory in Cambridge using its computerized fast-Fourier transform sound-wave analysis facilities. Sonic analysis of musical instruments and voices, and analysis of sonic contexts in music of diverse historical periods and cultures down to the present. This seminar is open to a small number of students with permission of the instructor. (A special facilities usage fee may be charged.) Prerequisite: THYG 527 **(2 credits) Cogan**

THYG 537 — Bach's Well-Tempered Clavier
An introduction to the musician's "daily bread," including analysis, editing, listening, performance, readings, and transcription (for non-keyboard players). Readings include C.P.E. Bach, Busoni, Czerny, Kirkpatrick, Landowska, Riemann, Schenker, Tovey and others. Questions of structure (the diverse genres of preludes; fugue as a tonal contrapuntal process) and style (articulation, instrument, ornament, and tempo) are explored. **(2 credits) Felice**

THYG 538 — Twelve-Tone Music
A study of various approaches to analysis of atonal and serial music, including works of Schoenberg, Webern, Berg, Babbitt, and Stockhausen. Analytical, performance, and/or compositional projects. **(2 credits) Hoffmann**

THYG 542 — Readings in Analysis
Analyses offer musicians valuable insights into interpretation of specific compositions, as well as into compositional methods and possibilities. This course introduces student performers, composers, and theorists to a wide spectrum of published analyses which have become "classics" of practical and theoretical reference. The authors range from C. P. E. Bach and Rameau through Czerny and Riemann to Tovey, Schoenberg, and Boulez. Through reading, listening, and discussion the class evaluates how well the analyses reveal their chosen music. Historical changes in analytical methods are observed, and the range of analytical subjects (harmony, rhythm, formal relationships, and others) is considered. **(2 credits) Zaritzky (Not offered 91-92)**

THYG 543 — Advanced Ear-Training (Tonal)
Advanced tonal hearing and singing. Practice in perception and rendering of complex melodic shapes and tonal motions: linear and multilinear melodic formations; harmonic and contrapuntal textures; chromaticism and modulation. Melodic, contrapuntal and harmonic dictation; prepared and sight singing; aural analysis; interactive improvisation. Based on representative texts and on music of the Baroque, Classical, and Romantic periods. **(2 credits) Zaritzky**

THYG 544 — Contemporary Ear-Training
Hearing, singing, and playing twentieth-century idioms. Practice in perception and rendering of rhythmic, intervallic, scalar, and tone-set formations. Dictation; prepared and sight singing; aural analysis; interactive improvisation; reading of diverse notations. Based on texts such as Hindemith's *Elementary Training for Musicians;* Edlund's *Modus Novus;* and on music of varied European and American twentieth-century composers. **(2 credits) Zaritzky (Not offered 91-92)**

THYG 546 — Beethoven Symphonies
A course exploring theoretical and performance aspects of several of the symphonies. Special focus will be placed on structure, thematic development, tempo, orchestration, etc. The class will consist of a Beethoven orchestra. Conductors and non-performers may also participate: ideas discussed in class will be tested in actual performance. **(2 credits) B. Zander (Not offered 91-92)**

THYG 551 — Teaching of Compositional Practice §
Compositional experience for students who plan a career that includes teaching theory or composing. Composition, and criticism of others' compositions in a variety of historical, cultural, and theoretical approaches, based on Cogan & Escot's *Sonic Design: Practice and Problems*. Critical review of counterpoint, harmony, and composition texts. **(2 credits) Cogan**

THYG 552 — Teaching of Compositional Practice
Continuation of THYG 551. Prerequisite: THYG 551. **(2 credits) Escot**

THYG 697 — See graduate Theoretical Studies program of study.

THYG 699 — See graduate Theoretical Studies program of study.

Third Stream Studies

Blake, Chair; Eade, Fletcher, Goodrick, Labaree, Netsky, Rabinovitz, Sandvik

The Department of Third Stream Studies provides students with the opportunity to synthesize diverse musical traditions such as Jazz, Contemporary Classical and Ethnic musics through improvisation, performance and composition. Students learn to create a highly individual music: a music they feel inside themselves, but do not hear around them.

Students are expected to bring a cassette recorder to all Third Stream courses.

Studio Instruction (TS 500)

Classroom Instruction

TS 057 — Graduate Third Stream Ear-Training
The focus of this course is the aural memorization of thirty-five melodies; a rapid recognition and ability to reproduce all intervals within the octave; the ability to recognize and reproduce various chords up to the thirteenth chord; the recognition and ability to reproduce triad progressions; the ability to take rhythmic dictation; and the ability to transcribe various studied tunes with melodies, harmonies and rhythm. **(0 credit) Rabinovitz**

TS 058 — Graduate Third Stream Ear-Training
Continuation of TS 057. Prerequisite: TS 057. **(0 credit)**

TS 517T — Aural Training and Improvisation for Non-Majors
Introduction to jazz and other ethnic forms and styles through ear-training and improvisation; melodic memorization, interval recognition, standard harmonic progressions, literature and repertoire of improvisation. **(2 credits) Rabinovitz**

TS 518T — Aural Training and Improvisation for Non-Majors
Continuation of TS 517T. Prerequisite: TS 517T.
(2 credits) Blake

TS 541T — Soul Music
From the perspective of the recording industry, this course explores the foundation and formalization of African-American popular music in the 1960s, the emergence of American ethnic music and its social and artistic influence on American culture today. **(2 credits) (Not offered 91-92)**

TS 548T — Rhythmic Training
Intense exploration of rhythm in the context of various music traditions. Curriculum will cover elements of percussion-based music, melodic rhythm, sense of time, ensemble playing, and notation supplemented by guest specialists. Emphasis will be placed on the development of aural and performance skills as well as class participation. **(2 credits) (Not offered 91-92)**

TS 551T — Issues and Trends in American Music
In a series of lectures and discussions, Conservatory faculty and distinguished visitors will address issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond from a list of questions and problems that form the framework of the course. **(2 credits)**
Fletcher/NEC Faculty (Not offered 91-92)

TS 561T — Yiddish Music Performance Styles
An introduction to the various types of Jewish music that flourished in Eastern Europe and the Americas. We will survey styles including folk, theater, cantorial, hassidic, and klezmer (instrumental), and work toward individual and group performance projects. **(2 credits) Netsky**

TS 571 — Third Stream Methodology
Focus on projects relevant to the Third Stream musician.
(2 credits) Blake

TS 572 — Third Stream Methodology
Development of TS 571. Prerequisite: TS 571. **(2 credits) Eade**

TS 576T — Jazz Vocal Traditions
Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to the contemporary styles of singers such as Lauren Newton and Cassandra Wilson. From the mainstream to the avant-garde we will examine important individual contributions as well as larger trends. We will consider the mutual influences of the vocal and instrumental traditions, and the influence of jazz singing on other styles such as pop and Brazilian music. Classes and course work will include reading, listening, lectures, videos, and guest lecturers. **(2 credits) Eade (Not offered 91-92)**

TS 577T — Indian Modal Improvisation
Introduces the basic melodic and rhythmic concepts of North Indian classical music through a combination of playing and directed listening. Three different ragas will be introduced. Exploration of each of these ragas will be through playing (on Western instruments) and through singing. Focus on melodic grammar and mood (rasa) of each raga. Experimentation will be with different forms of Indian improvisation both in free rhythm and using Indian rhythmic cycles.
(2 credits) Rabinovitz

TS 578T — Third Stream Explorations: A Boston Perspective
Explore developments in Third Stream music with Boston as the center of focus. From Richard Twardzik and Johnny Hodges to T.J. Anderson and Gunther Schuller, from the Cambridge folk explosion in the sixties to contemporary classical music today, we will investigate the many areas of activity that have kept Boston's musical scene vitally creative. The course includes guest lecturers, analysis of compositional and improvisational styles, some transcription, and discussion of the social and cultural issues that influence the music.
(2 credits) Eade (Not offered 91-92)

TS 582T — Music of Billie Holliday
Historical survey of the four major periods of Billie Holliday's career. Memorization and performance of pieces from her repertoire will be required. **(2 credits) Blake**
(Not offered 91-92)

TS 583T — Advanced Aural Training
Study of various twentieth-century musics with emphasis on advanced ear-training. Non-majors only. **(2 credits) Netsky**

TS 584T — Advanced Aural Training
Development of TS 583T. Non-majors only. Prerequisite: TS 583T. **(2 credits) Rabinovitz**

TS 585T — Development of Personal Style
Exploration of model composition in various styles of composed and improvised music. **(2 credits) Blake**

TS 586T— Development of Personal Style
Directed study of styles of musicians most relevant to students in the class. Prerequisite: TS 585T. **(2 credits) Netsky**

TS 671 — Third Stream Methodology
Continuation of TS 572. Prerequisite: TS 572. **(2 credits) Blake**

TS 672 — Third Stream Methodology
Continuation of TS 671. Prerequisite: TS 671 **(2 credits) Eade**

Voice

Pearson, Chair; Clickner, Craig, Decima, DeVoll, Garrett, Haber, Harer, Hodam, Roll, St. Laurent, Vanstory, Zambara

Studio Instruction (VC 500)

Classroom Instruction

VC 521 — Voice Class
Intended for students who are not majoring in Vocal Performance. Lectures, discussion, and individual attention to problems of vocal production and technique.
(2 credits) St. Laurent

VC 522— Voice Class
Continuation of VC 521. Prerequisite: VC 521. **(2 credits)**

VC 563 — Diction for Singers
Rules and techniques of accurate pronunciation, enunciation, and projection of French, Italian, and German, using the International Phonetic Alphabet; class discussions, performances, and critiques; written and oral examinations. Text: *Diction* by John Moriarty. **(2 credits) Decima, Vanstory**

VC 564 — Diction for Singers
Continuation of VC 563. Prerequisite: VC 563. **(2 credits)**

VC 565 — Vocal Pedagogy
Reading and discussion of William Vennard's *Singing: The Mechanism and the Technic*; teaching demonstrations by class members; guest lecturers and demonstrations. Prerequisite for Voice Department assistant. **(2 credits) Pearson**

VC 566 — Vocal Pedagogy
Continuation of VC 565. Half semester devoted to voice therapy, speech pathology, and the psychology of teaching. Texts: *Change Your Voice, Change Your Life* by Morton Cooper; *Voice* by Green. Prerequisite: VC 565. **(2 credits) Pearson**

VC 575 — Vocal Techniques and Repertoire, French
Performance and in-depth discussion of French Mélodies; musical considerations, style, ensemble, diction, basic communication. By audition. Prerequisite: VC 564.
(2 credits) Garrett

VC 576 — Vocal Techniques and Repertoire, French
Development of VC 575. Prerequisite: VC 575. **(2 credits)**

VC 577 — Vocal Techniques and Repertoire, German
Performance and in-depth discussion of German Lieder; musical considerations, style, ensemble, diction, basic communication. By audition. Prerequisite: VC 564. **(2 credits) Decima**

VC 578 — Vocal Techniques and Repertoire, German
Continuation of VC 577. Prerequisite: VC 577. **(2 credits)**

VC 617/618 — Vocal Coaching
Designed to aid the singer in interpretive style and presentation, Vocal Coaching consists of a studio session with an accompanist, particularly in preparation for a public performance or recital. Graduate Vocal Performance majors may take up to four semester credit hours of Vocal Coaching to replace four elective credits. There is no additional charge for the first four credits of Vocal Coaching. This option is generally selected in the final year, and second year students are given priority.
(2 credits) Decima, Harer, Vanstory

VC 620 — Vocal Coaching
If Vocal Coaching is taken for more than 2 semesters, students register for VC 620 and will be charged at the studio rate.
(2 credits)

Wind Ensemble Conducting

Battisti, Chair

Studio Instruction (WNDEN 500)

Classroom Instruction

WNDEN 501T — Woodwinds and Brass: Development and Literature
Survey of woodwind, brass, and percussion ensemble repertoire for small and large wind ensembles from the 16th to the 20th century; attention will be given to the preparation of works from this repertoire for concert performance.
(2 credits) Battisti

WNDEN 502T — Woodwinds and Brass: Development and Literature
Continuation of WNDEN 501T. Prerequisite: WNDEN 501T.
(2 credits)

WNDEN 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor required.
(2 credits) Scripp

WNDEN 506T — Advanced Solfège
Continuation of WNDEN 505T. Prerequisite: WNDEN 505T.
(2 credits) Scripp

WNDEN 587T — Wind Ensemble Conducting
Basic beat patterns, subdivision, compound meters, preparatory beats and releases, performance practice and rehearsal techniques for amateur and semi-professional ensembles. Application of techniques to eighteenth-, nineteenth-, and twentieth-century repertoire (wind ensemble and orchestra). Prerequisite: one year of conducting study in an undergraduate conducting course, or permission of instructor.
(2 credits) Battisti

WNDEN 588T — Wind Ensemble Conducting
Continuation of WNDEN 587T. Prerequisite: WNDEN 587T.
(2 credits)

WNDEN 687T — Wind Ensemble Conducting
Extension of conducting technique and repertoire with emphasis on twentieth-century literature. Greater emphasis on actual conducting experience and score analysis. Prerequisite: WNDEN 588T. **(2 credits) Battisti**

WNDEN 688T — Wind Ensemble Conducting
Continuation of WNDEN 687T. Prerequisite: WNDEN 687T **(2 credits)**

Woodwinds

Wrzesien, Chair; Annis, Buyse, Dunkel, Eifert, Genovese, Heiss, Hobson-Pilot, Martin, Radnofsky, Rapier, Robison, Ruggiero, F. Smith, Svoboda, Thorstenberg, Wakao, Webster, Wright

Studio Instruction (WW 500)

Classroom Instruction

WW 527T — Woodwind Performance Seminar
This seminar seeks to define and explore the professional culture of wind playing. Emphasis is on the repertoire of flute, clarinet, oboe, bassoon, with piano; saxophone and horn students will be admitted with the instructor's permission. Wind chamber music may be included as enrollment permits. **(2 credits) Robison**

WW 528T — Woodwind Performance Seminar
Continuation of WW 327T. **(2 credits)**

HEALTH SERVICES AND RESIDENCE HALL INFORMATION

NEC Health Services

The Commonwealth of Massachusetts requires by law that every educational institution ensure that all full-time and three-quarter-time students, including International Students, be enrolled in a qualifying student health insurance plan. In order to comply with the law, New England Conservatory has made arrangements for its students to participate in a two-part student health services program administered by Chickering Insurance Agency, Inc. and the Lane Health Center at Northeastern University. This plan covers basic accident and sickness benefits for a twelve-month period, and meets or exceeds all Massachusetts QSHIP requirements. An in-depth description of coverage is available from the Business Office or the Director of Residential Life.

Waiver of Insurance

All full-time and three-quarter-time students are required to sign a waiver attesting to comparable coverage. If this waiver is not signed and returned to the Business Office no later than August 15, 1991, the student will be enrolled automatically and charged for participation in the NEC Health Services program.

The NEC Student Insurance Plan, which is underwritten by John Hancock Insurance, is designed to work hand-in-hand with the Lane Health Center. In no event may a student subscribe *only* to the insurance portion of the NEC Health Services program. However, should comparable coverage in a present policy be available to off-campus students, such students may waive the insurance portion but may elect, and are encouraged, to subscribe to the Lane Health Center portion of the plan.

All students living in the Residence Hall are required to participate in both parts of the health package. If comparable coverage in a present insurance policy is demonstrated, the insurance portion of the package will be refunded. Proof of comparable coverage must be submitted to the Business Office every year. Students not living in the Residence Hall are encouraged to subscribe to the Health Services program. All arrangements should be made through the Business Office. A full description of the services provided by both the Lane Health Center and the insurance plan will be sent to the parents of each entering and returning student. Parents and students are urged to read these pamphlets carefully, and non-Residence Hall students are urged to give the package serious consideration. For further information, students should contact the Director of Residential Life.

With the assistance of back-up services from major medical centers, the Lane Health Center is equipped to deal promptly with any condition that may arise. Lane Health Center is a fully

staffed student health clinic that is equipped to provide walk-in health and wellness treatments to students. Services include emergency and routine care, gynecological consultations, laboratory tests and x-rays, physical therapy, and access to limited specialty clinics.

Located in the Forsyth Building within 2 blocks of NEC, the clinic is open from 9:00 am to 4:30 pm, Monday through Friday. Students may see staff physicians and nurses without appointment. Twenty-four hour emergency assistance is available via the Northeastern Security Office in the Forsyth Building. Limited infirmary care is also available.

Mental Health Services

Mental health services are provided by Meg Turner, Ph.D., Don Greif, Ph.D., and other Counseling Center staff members. The Counseling Center staff is available to address a wide range of concerns, including issues of personal or professional identity, self-esteem, relationships, depression, anxiety, substance abuse, competition, performance anxiety, and difficulties with concentration and discipline.

Student visits are confidential, and the services are free to all enrolled Conservatory students, including those who are not on the health plan. Appointments may be made by calling Extension 460.

Dental Coverage

All Conservatory students are eligible to join the Boston University Dental Plan. Additional information is available from the Director of Residential Life or the Dean's Office.

Medical Records

Medical forms soliciting health information required by Federal and Commonwealth regulation must be submitted to Lane Health Center prior to registration. Forms are available from Lane Health Center.

Terms of the Residence Hall Reservation Contract

The Conservatory Residence Hall provides accommodations for single men and women. All freshmen and first-year transfer students are required to live in the Residence Hall unless one of the following exemptions applies:

- Student will live with parents or relatives.
- Student is 21 years of age or older.
- Student is married.
- Student holds a bachelor's degree from another institution.

(1) The room contract is binding for the full academic year. The Residence Hall is not available on a semester basis.
(2) The Residence Hall Deposit secures a residence accommodation, provided space is available. This deposit is refundable, following an acceptable inspection, at the time the student vacates the room. The cost of any damages incurred in the room or building by the student is subtracted from this deposit. The deposit may also be refunded should the student decide, on or before June 15, not to reside in the Residence Hall.
(3) Sixty percent of the yearly rate and the full Health Services fee are payable by August 15th, before occupancy is permitted at the start of the school year.
(4) Rooms will be assigned in the order in which reservations and deposits are received. Freshmen will be given first priority on available spaces until July 1. After July 1 upperclassmen and graduate students will have equal opportunity to secure Residence Hall accommodations.
(5) Residence Hall rates include both room and board, as participation in the meal plan is required of all Residence Hall students. Written requests for exceptions, with medical justification, must be submitted to the Financial Review Committee. Two meal plan options are available. Lunches are available on a cash basis.
(6) The Health Services fee is required of all Residence Hall students. This fee includes both membership in the Lane Student Health Center and coverage in an insurance plan. The insurance portion will be refunded if comparable coverage in a present plan can be demonstrated. Proof of comparable coverage must be submitted to the Business Office no later than August 15th in order to be refunded.
(7) Students should expect to have a roommate. Through the use of roommate questionnaires, every effort is made to match each student with a compatible roommate.
(8) The Conservatory reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract in the case of any student whose behavior is considered to be detrimental to the interests of the student and the Residence Hall community.
(9) Students who wish to withdraw from the Residence Hall, but who are not withdrawing from the Conservatory, are not eligible for a refund unless a student replacement is found.
(10) Residents of the Residence Hall who withdraw from the Conservatory must follow the procedure stated in the Refund Policy section of the catalog; however, the time period will begin on the day the Residence Hall opens rather than on the first day of classes.
(11) Returning students are not permitted entrance to the Residence Hall prior to the day before the first day of classes in any semester.

Residence Hall Assistants

Six Residence Hall Assistants are selected each year. They serve as liaisons between the administration and the students on their Residence Hall floor and are available for discussion and advice. Preference is given to students eligible for the federal College Work-Study Program. (See page 66.) Compensation is the equivalent of room and board. (See Fees, page 64.)

Resident Custodians

Seven resident custodians are selected each year to clean the corridors and common areas on each of the floors occupied by dorm residents. Preference is given to students eligible for the federal College Work-Study Program. (See page 66.) Compensation is $3,000 for the academic year, which is applied directly to the student's room charges.

Residence Hall Vacation Policy

Usually, during the Thanksgiving recess, the Residence Hall remains open, but no meals are served. The Residence Hall closes for the Christmas and spring vacations.

Conservatory charges cover approximately two-thirds of the cost of educating each student. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial aid. Government funds are available for those who qualify.

Student Status Information

Bachelor of Music

(a) Minimum semester credit hours for full-time student status is 12.
(b) Maximum semester credit-hours for full-time student status is 16 (except for Music Education majors and other exceptions (see e)).
(c) Students carrying from 12 to 16 semester credit-hours are charged full-time tuition fees.
(d) Students carrying fewer than 12 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(f) Students carrying semester credit-hours in excess of the maximum are charged full-time tuition and fees plus additional tuition at the part-time rate (except for Music Education majors and sophomores in the Composition, Guitar, Jazz Studies, Music History, Third Stream and Voice programs).
(g) Appropriately qualified students with specific curricular needs may petition the Dean for a waiver of the excess tuition charge.
(h) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Undergraduate Diploma

(a) Minimum semester credit-hours for full-time status is 10.
(b) Maximum semester credit-hours for full-time status is 13.
(c) Students carrying from 10 to 13 semester credit-hours are charged full-time tuition rates.
(d) Students carrying fewer than 10 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 6 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of six. In special cases, students may register for a maximum of 8 credits of studio instruction without additional charge if the average number of studio credits attempted during the course of study will not exceed 6 credits per semester.
(f) Students carrying semester credit-hours in excess of 13 are charged full-time tuition plus additional tuition at the part-time rate.
Also, any credits taken in excess of 72 during the total program will be charged at the part-time rate.
(g) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Graduate Diploma

(a) Minimum semester credit-hours is 6.
(b) Maximum semester credit-hours is 8.
(c) Students carrying in excess of 8 semester credit-hours are charged at the part-time graduate rate per credit beyond full-time tuition.
(d) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(e) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Master of Music

(a) Minimum semester credit hours for full-time status is 8.
(b) Maximum semester credit hours for full-time status is 10.
(c) Students carrying from 8-10 semester credit-hours are charged full-time tuition rates.
(d) Students carrying fewer than 8 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(e) Students carrying semester credit-hours in excess of 10 are charged full-time tuition plus additional tuition at the part-time rate.
(f) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

No student will be charged less than the full tuition amount for a particular degree or diploma program (See Residency Policy, pages 4, 36.)

Tuition for Bachelor of Music, Master of Music, Undergraduate Diploma Programs

Full-Time (Full academic year)	$12,800
Part-Time	
Studio instruction per semester	$3,200
Undergraduate course credit per semester credit hour	$410
Graduate course credit per semester credit hour	$820
Graduate Remedial Theory	$525
Studio instruction per semester beyond the maximum required for the degree/diploma. This applies only to students enrolled in a degree program. No credit is granted.	$1,920

Tuition for Graduate Diploma Program

(Please see page 47 for footnotes.)

Full-Time (Full academic year)	$10,240
Part-Time	
Studio instruction per semester	$3,200
Course credit per semester credit hour	$820
Opera surcharge (per semester)	$500

Residence Charges

Room and Board (1) — double occupancy (includes two meals per day, seven days per week)	$6,150***
Room and Board (1) — single occupancy (includes two meals per day, seven days per week)	$7,500***

***To be paid in installments of 60% for the fall semester and 40% for the spring semester. Students entering the Residence Hall the second semester will pay 50% of the yearly rate.

Fees

Preliminary Fees	
Application and Audition (3)	$50
Each Additional Entrance Audition (3)	$15
Application and Audition/International Students (3)	$75
Deposits	
Tuition Deposit for New Students (3)	$250
Residence Hall Reservation & Damage Deposit (4, 5, 6)	$250
General Fees	
Health Services, Individual Plan (2)	$644
(Family Plan available for Insurance portion)	
Lane Health Center (6)	$ 275
Late Payment of Tuition	$200
Late Registration	$60
Special Student Application (3a)	$60
Course Audit (7)	$160
Transcript (8)	$5
Job Placement Dossier, including Transcript (8)	$10
without Transcript	$5
Use of Practice Rooms:	
Piano, Organ, Harpsichord Majors (per year)	$100
Percussion Major (per year)	$50
Student Activities and Services	$65
Delayed Recital Fee	$125

Notes:
(1) See section on refund policy. The time period of the refund schedule for Residence Hall fees will begin on the day the Residence Hall opens rather than the first day of classes.
(2) This fee includes both the NEC student insurance plan and the Lane Health Center fee. NEC student insurance may not be purchased separately. Massachusetts law requires insurance coverage for all students. The insurance portion of the medical service fee can be waived prior to August 15 for those who demonstrate that they carry comparable insurance.
(3) Non-refundable.
(3a) Refundable if course/studio is not available.
(4) Refundable until June 15.
(5) Refundable also upon vacating the room after an acceptable inspection.
(6) Required of Residence Hall Students; available to off-campus students either alone or as part of the NEC Health Services.
(7) See section on Course Audits.
(8) Transcripts are not available if student's account or bill is in arrears.

Payments

Method of payment:
Fall semester, Due August 15
Half Tuition
60% Room and Board
Full Health Services
Half Practice Room Fee (If applicable. See Fees.)
Full Student Activities and Services Fee

Spring semester, Due December 15
Half Tuition
40% Room and Board (50% for January matriculants)
Half Practice Room Fee

Veterans must make arrangements for payment as above by these dates also.

Note: A $200 late payment fine will be charged on all delinquent accounts.

Payment Plans

The Conservatory does not offer any institutional payment plan other than that explained above. However, since some parents prefer to pay tuition and Residence Hall fees in equal monthly installments during the academic year, the Conservatory has made arrangements with several commercial firms for the payment of tuition and Residence Hall fees on a monthly basis. Tuition and Residence Hall deposits are preliminary fees and are therefore excluded from these payments. For information, please contact the Business Office.

Veterans

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38, and by the Veterans Administration under the provisions of Chapter 31 of Title 38:

Bachelor of Music degree (single major four-year program)

Bachelor of Music degree (double major five-year program)

Joint double-degree program (NEC and Tufts University five-year combined program)

Diploma (undergraduate)

Master of Music degree (graduate)

Undergraduate students must carry twelve semester credit-hours per semester to be eligible for full-time benefits. Eligible veterans must file appropriate forms each semester with the Registrar.

Graduate students must carry eight semester credit-hours per semester to be eligible for full-time benefits. Eligible veterans must file appropriate forms each semester with the Registrar.

Refunds

Refund Policy

Any full-time or part-time student who wishes to become inactive in a degree/diploma program or withdraw from the Conservatory and receive a tuition refund must submit a written request through the Dean to the Financial Review Committee. If the Committee decides that personal or academic reasons justify the inactive status or the withdrawal, the amount of the refund is as follows.

If written notice is received by the Dean:
(1) before the first day of classes of either semester, the student has no responsibility for the semester's tuition and no responsibility for the semester's fees;
(2) within the first two weeks of classes, 20% responsibility for tuition and 20% for fees;
(3) in the third week, 40% responsibility for tuition and 40% for fees;
(4) in the fourth week, 60% responsibility for tuition and 60% for fees;
(5) in the fifth week, 80% responsibility for tuition and 80% for fees;
(6) after the fifth week, the student is responsible for the entire amount of tuition and fees.

Any amounts paid in excess of the above charges will be refunded. Refund checks can be expected 3-4 weeks after effective change date.

Withdrawal from a course or courses may result in a partial refund in accordance with the tuition refund policy.

Note: You may adjust your schedule during add/drop week according to your academic needs. If you drop all your courses during add/drop week, you will be considered to have gone inactive and will be charged 20% of the tuition and fees for the courses for which you had registered. If you drop some courses during add/drop week, and subsequently withdraw from all registered courses by the end of the semester, you will be assessed a 20% fee for all courses dropped during add/drop week, and charged a graduated percentage fee for all the courses from which you have withdrawn, in accordance with the refund policy stated in the catalog.

Residents of the Residence Hall who withdraw from the Conservatory must follow the procedure stated in the Refund Policy section of the catalog; however, the time period will begin on the day the Residence Hall opens rather than on the first day of classes.

Partial Refund

A pro-rata adjustment is made when a student's status changes from full-time to part-time by reason of course changes, according to the policy stated above.

FINANCIAL AID

All financial aid at New England Conservatory of Music is awarded for the full academic year and includes scholarships, federal and state grants, loans, and student employment. Scholarship awards are made on the basis of *competitive* musical ability, financial need, and academic achievement. The Conservatory participates in the Pell Program (undergraduate), Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Perkins Loan Program, the Stafford Student Loan Program (GSL), Parent Loans for Undergraduate Students, Supplemental Loans, and the College Work-Study Program.

Until such time as the Supreme Court of the United States may rule differently, every student who is required to register with Selective Service must sign a statement of Selective Service Registration Compliance to receive federal aid and most state aid.

Financial aid is awarded on an annual basis; *applications must be filed yearly*. No application will be considered complete until the student has filed a Financial Aid Form (FAF) with the College Scholarship Service for processing, with a copy released to NEC (Code No. 3659). Information from the Financial Aid Form is the basis on which family contribution and student need is assessed by the Financial Aid Committee. In addition, every transfer and graduate student must submit a financial aid transcript from each post-secondary school previously attended, whether or not aid was received at that school.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of scholarships and loan programs, or other Conservatory-sponsored activities.

Policies

Federal regulations and New England Conservatory require that a student receiving aid be in good academic standing and making satisfactory progress. New England Conservatory policy is as follows:

Good Academic Standing: Students are not considered to be in good academic standing if they are placed on academic probation. (See pages 8, 39.) Students who are placed on academic probation as the result of one semester's unsatisfactory academic performance must return to good academic standing by the end of the succeeding semester at NEC.

Satisfactory Progress toward the completion of a degree or diploma program is judged by the successful completion of 75% of all registered credit hours per semester. Registered credit-hours are the number of credits for which a student is registered at the end of the add/drop period.

Acceptable and systematic advancement includes passing a promotional evaluation each year for most majors. Promotionals are expected to take place after every two semesters of studio instruction. (See Promotionals and Graduation Recitals, pages 8-9, 40-41.)

Satisfactory progress will be reviewed for each student on a yearly basis. A student who has not fulfilled the requirements for satisfactory progress for the year in review will be ineligible for financial aid the following semester at New England Conservatory.

Academic Probation: Failure to maintain good academic standing for two consecutive semesters generally results in suspension or possible dismissal from the degree program. Even if an exception to the suspension/dismissal policy is granted by the Dean, financial aid will not be awarded for the following semester.

Disciplinary Probation: Students who are placed on disciplinary probation during or at the conclusion of one semester, are ineligible for institutional aid the following semester.

Appeals of the termination of financial aid may be made to a committee consisting of the Dean, the chairperson of the student's department, and the director of financial aid, or any committee which the Dean shall appoint for this purpose.

Federal Programs

Not available to international students.

Pell Grants (undergraduates only)

Pell Grants are awarded by the federal government directly to students who have demonstrated financial need; they are restricted to undergraduates who do not have a previous bachelor's degree. Since Pell Grants are intended to be the foundation of any financial aid package offered by the institution, all undergraduates requesting financial assistance must apply for the grant. Applications are included in the Financial Aid Form. A federal law requires that all students receiving Pell Grants must sign an affidavit affirming that they will not engage in the unlawful manufacture, distribution, dispensation, possession or use of a controlled substance during the period covered by the Pell Grant.

Supplemental Educational Opportunity Grants (undergraduates only)

Supplemental Educational Opportunity Grant (SEOG) awards are available to assist a limited number of undergraduate students who demonstrate exceptional financial need. SEOG awards are made by the Financial Aid Committee concurrently with scholarship awards and vary from $100 up to a maximum of $2,000 per academic year. These grants need not be repaid.

Perkins Loans

Perkins Loans are administered by the Conservatory with monies allocated by the federal government and repayments received from former Conservatory recipients. The repayment of the principal loan amount plus 5% simple interest per year starts nine months after the student ceases to be at least a half-time student at an eligible institution.

Stafford Loans (Guaranteed Student Loans)

The Stafford Loans, previously known as Guaranteed Student Loans (GSL) are negotiated by the student directly with a bank, savings and loan association, or credit union of his or her choice, and then sent to the Financial Aid Office for completion. The interest rate is 8% for the first four years of repayment. After this period of time the interest increases to 10% for the remainder of the loan period. Repayment of the total loan, principal plus interest, begins six months after the student ceases to be at least a half-time student. Maximum loans are as follows: first and second year undergraduates, $2,625; subsequent undergraduate years, $4,000; graduate students, up to $7,500 yearly.

PLUS Loans and SLS Loans

Parent Loans for Dependent Students (PLUS) and Supplementary Loans for Students (SLS) are negotiated directly with banks, credit unions, etc. The interest is variable, with a maximum cap of 12%. Principle, and in some cases, interest may be deferred until a student graduates. Yearly available maximum is $4000. Credit ratings are generally checked by the bank.

Supplemental Loans

A variety of bank-generated educational loans are available to parents of students for amounts up to the total cost of schooling. Credit checks similar to those for personal loans are performed. Interest rates are usually *very* competitive. For further information, contact the Financial Aid Office.

College Work-Study

Through the College Work-Study Program, students demonstrating financial need may be awarded work-study eligibility for on-campus employment. Jobs usually average from eight to fifteen hours per week, payable at least at the current federal minimum wage. Eligible students are responsible for locating their own on-campus employment from the job placement listing in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although over 95% of our eligible students who wish to find employment are able to do so. Since College Work-Study must be earned and cannot be guaranteed, eligibility amounts are *not* deducted from students' bills.

College Work-Study jobs are available to U.S. citizens and eligible non-citizens only. Some work opportunities *may* be available for international students.

State Programs

Available for undergraduates only.

Residents of Connecticut, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for a state scholarship by filing the state-specific version of the Financial Aid Form (FAF) with the appropriate state agency for determination of eligibility.

Loans

Beneficent Society Loans

The Beneficent Society of New England Conservatory of Music has a fund available for recommended graduate students to assist them with their tuition expenses. Loans from this fund are granted interest-free on the understanding that, upon graduation or withdrawal, they will be repaid in accordance

with a reasonable repayment plan. The repayments allow for the continual availability of these funds for other students needing help.

Emergency Short-Term Loans

A limited number of short-term emergency loans are available for students enrolled at the Conservatory. These loans may *not* be applied to tuition payments. The following sources provide funds for these loans, as well as contributions to the Perkins Loan Program:

Mr. and Mrs. Philip R. Allen Endowment

The Alvan T. and Viola D. Fuller Fund

The Charles Oscar Sink Memorial Fund

The Eben Tourjée Student Aid Fund

An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.

Application Procedures

The following materials must be received by the NEC Financial Aid office by March 1. Late applicants will be considered only if funds remain available.

United States Citizens and Eligible Non-Citizens

(1) NEC "Application for Financial Aid" contained in the Viewbook.
(2) Processed "Financial Aid Form" from the College Scholarship Service.
(3) Signed copies of parents' and applicant's 1990 Federal Income Tax Returns when available.
(4) A letter of acceptance to enroll in a degree/diploma program.
(5) Transfer and Graduate Students Only:
Financial Aid Transcripts from each post-secondary institution previously attended. Forms are available from the NEC Financial Aid Office, or the institution(s) previously attended.

Students from Foreign Countries

(1) NEC "Application for Financial Aid."
(2) "Foreign Students Financial Aid Application and Declaration," available from the Financial Aid Office.
(3) A letter of acceptance to enroll in a degree/diploma program.

Conservatory Programs

Scholarships

New England Conservatory scholarships are awarded on the basis of criteria mentioned above. When appropriate, a limited number of non-need scholarships may be available. Over 80% of the present student body receives some institutional aid. Awards range from $1000 to full tuition and are granted for one academic year. All awards are generated from one general fund.

Departmental Assistants

Departmental assistant positions are available primarily to graduate students whose abilities and talents are known to the faculty. Upperclassmen and graduate students may apply for these positions in any of the following fields for which previous training and experience permit them to qualify: the departments of Strings, Voice, Piano, Organ, Historical Performance, Jazz Studies, Music Education, Composition, Music Theory, Music History, and Liberal Arts; the ensembles, Symphony Orchestra, Wind Ensemble, and Chorus; Accompaniment; and the Performance and Choral Libraries.

Unless an exception is made by the Financial Aid Office, students who fill the assistant positions must be eligible for the federal College Work-Study Program.

Special Honors and Awards

George Whitefield Chadwick Medal

This medal is awarded annually to the senior undergraduate student whose entire Conservatory record of achievement has been distinguished by superior accomplishment in the candidate's major field, supplementary studies, extracurricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Pi Kappa Lambda

The New England Conservatory Chapter of Pi Kappa Lambda, the national music honor society, each year inducts a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with personal qualifications necessary for success in the field.

Pi Kappa Lambda endeavors to stimulate high standards of musical achievement. One of its functions is to conduct an annual scholarship competition open to all returning juniors, seniors, graduate students, and Artist Diploma candidates.

Presidential Scholars

The Presidential Scholar award is New England Conservatory's most prized scholarship for a returning student who exhibits exceptional ability as a performer and potential to pursue a performing career.

The Charlotte F. Rabb Presidential Scholars Fund
Scholarships awarded in alternate years.

The E. P. and Margaret Richardson Presidential Scholars Fund
Scholarships awarded in alternate years.

NEW ENGLAND CONSERVATORY OF MUSIC

290 Huntington Avenue
Boston, Massachusetts 02115
(617) 262-1120

Dean's Office
Extension 271

Office of Financial Aid
Extension 440

Office of Admission
Extension 430

FAX (617) 262-0500

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of its educational policies, admissions policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. President Laurence Lesser coordinates the Conservatory's efforts in complying with this policy.

July 1991